



NOTABLE  
ACQUISITIONS  
1981–1982  
THE METROPOLITAN  
MUSEUM OF ART

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1981–1982

Selected by  
Philippe de Montebello, Director

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# FOREWORD

The cover of this year's *Notable Acquisitions* celebrates the work of Peter Paul Rubens, one of those rare figures in the history of art who completely dominate their age. In his oeuvre, "Rubens molded life with the clay of optimism and reproduced its fundamental rhythms in pictures of sheer brilliance, in which the whole process of his inventive genius, his exuberance, and love of life are transmitted in the brushwork; its daring, variety, and verve equal that of his subjects, creating a synthetic unity that is the triumph of Northern Baroque painting. . . . If Rubens's love of life can be seen even in the most somber historical and religious subjects, how much more clearly is it expressed in the numerous paintings of his alluring young wife, Helena. . . . These paintings exude uncommon warmth and richness; they are Rubens's most intimate creations, unabashed manifestations of the tenderness, joy, and serenity that marked the last years of his life."

I wrote these words fifteen years ago in a small monograph on Rubens. At the time the Metropolitan Museum owned neither a family group nor a self-portrait by the artist. That one of his supreme and most personal works in this genre, a painting of truly princely provenance—the dukes of Marlborough, the Rothschilds, and most recently Mr. and Mrs. Charles Wrightsman—should now enter the collection is cause for jubilation.

Judging from the knot of visitors this picture regularly attracts, I can safely say that *Rubens, His Wife Helena Fourment, and Their Son Peter Paul*, arguably the greatest work by the artist in the United States, is already one of the most popular paintings in the Museum.

Philippe de Montebello  
Director



# ANCIENT NEAR EASTERN ART



## DRINKING VESSELS

*Northern Afghanistan, c. 1900–1750 B.C. Silver, height of goblet 4½" (11.5 cm); height of cup 5⅝" (13.5 cm). Gift of Mr. and Mrs. Norbert Schimmel. 1982.140.1,2*

These two elegantly shaped silver drinking vessels belong to the earliest urban culture of northern Afghanistan and southern Turkmenistan that flourished during the first centuries of the second millennium B.C. in the region that later became part of the Achaemenian satrapy of Bactria. Particularly characteristic of this rich culture, at present known only in its broadest outlines, is a highly sophisticated metal industry. Vessels, weapons, small animal-shaped containers, pins, and compartmented stamp seals made of bronze and, more rarely, of silver have been found in controlled excavations of the occupation levels and graves at such sites as Namazga Tepe (level V) and Altyn Tepe (levels 1–3) in Turkmenistan. In the region directly to the east, in the Murghab River delta and in Margiana, there are said to be thousands of graves of this period, and it is from here that these two silver vessels originally may have come.

The shapes of the vessels are not uncommon among the plain buff ceramic vessels of Namazga Tepe and Altyn Tepe; and the specific detail of the slight indentation below the plain rim—a feature that both pieces share—provides a precise link to open bowls and footed goblets from these sites. The distinctive shape of the footed goblet is particularly interesting because of the sharply carinated horizontal projection at the middle of the cylindrical foot, a feature that as yet has no published parallel. Not only is the projection visually pleasing but it makes the vessel comfortable to hold.

The plain cup with sides flaring from a narrow, slightly indented base is a more familiar type; virtually identical examples in both silver and ceramic are known from northern Afghanistan and Turkmenistan. It is, moreover, a type represented on a contemporary stamp seal of copper or bronze from which a female figure drinks, enthroned on a winged dragon. The stamp seal reportedly comes from the site of Shahdad, in the desert of Lut in eastern Iran; and indeed, many close correspondences exist between the Middle Bronze Age cultures of Shahdad and Bactria. In fact, a bronze cup with a shape identical to ours was excavated by Hakemi at Shahdad. This close connection between eastern Iran and northern Afghanistan and Turkmenistan developed as a result of the extensive export of raw materials from the rich highland areas of Central Asia to the resource-poor countries in the west.

Bibliography: Hakemi, A. *Catalogue de l'exposition Lut-Xabis (Shahdad)*. Tehran, 1972; Masson, V. M., and Sarianidi, V. I. *Central Asia, Turkmenia Before the Achaemenids*. London, 1972, pp. 112–36; Amiet, P. "Antiquités du désert du Lut I." *Revue d'Assyriologie* 68 (1974): 97–110; Kruglikova, I. T., and Sarianidi, V. I. *Drevnyaya Bactriya*. Moscow, 1976; Amiet, P. "Bactriane proto-historique." *Syria* 54 (1977): 89–121; Sarianidi, V. I. *Drevnii Zemledtzi Afghanistana*. Moscow, 1977; Masson, V. M. *Altyn Depe*. Leningrad, 1981; Pottier, M.-H. *Matériel funéraire de la Bactriane méridionale de l'âge de bronze*, unpublished MS, Lille, France, 1981.

## SHAFT-HOLE AX WITH BIRD DEMON, BOAR, AND WINGED DRAGON

*Northern Afghanistan, c. 1900–1750 B.C. Silver with gold-leaf gilding, length of ax 5⅞" (15 cm). Purchase, Harris Brisbane Dick Fund and James N. Spear and Schimmel Foundation Inc. Gifts. 1982.5*

This silver-gilt ax is a masterpiece of three-dimensional and relief sculpture from the ancient Near East. It is decorated on both sides with a winged, bird-headed demon who appears to have two heads and who grapples, on the one hand, with a winged, dragonlike creature sculpted on the butt of the ax and, on the other, with a wild boar whose bristly back forms the curved blade of the weapon. The form of the ax, with its splaying blade and cut-away shaft, as well as stylistic and iconographic details of the sculptural images, identifies this magnificent piece as a product of the Bronze Age culture of ancient Bactria, which extended over an area that today includes part of northern Afghanistan and southern Turkmenistan. During the late third and early second millennia B.C., a prosperous urban culture thrived in this region on the profits of a lively trade in both luxury and utilitarian commodities with the civilizations farther to the west in Iran, Mesopotamia, and Asia Minor.

The imagery of this ax is of outstanding quality and interest, reflecting the interconnections between distant regions of the Near East during this vital period. The piece will be a focus of a publication of objects from Afghanistan, eastern Iran, and Elam in the Museum's collection that will appear in conjunction with the opening of the new galleries of ancient Near Eastern art in the spring of 1984.

# EGYPTIAN ART

## AKHENATON HOLDING AN OLIVE BRANCH

*Reign of Akhenaton, c. 1373–1362 B.C. Limestone, painted, height 8<sup>1</sup>/<sub>2</sub>" (23 cm), length 18" (45 cm). Gift of Norbert Schimmel. 1981.449*

Through the generosity of Norbert Schimmel, the Museum's Egyptian collection has been enriched by a remarkable New Kingdom relief. Reportedly found at Hermopolis, the block originally formed part of a temple relief at Tell el Amarna, the capital city of Akhenaton built in the last decade of the king's reign. The relief portrays Akhenaton grasping the branch of an olive tree heavily laden with fruit. Streaming down upon the plant in benediction are the rays of the sun god, the Aton, each ray terminating in a tiny hand. Part of the Aton's titulary can be restored in the four excised columns of inscription at the upper right corner.

The depiction of olives in Egyptian art is extremely rare, the olive apparently having been first imported into Egypt during Dynasty 18. The sculptor has captured both the weight of the ripe olives bending the branch downward and the delicate grasp of the hand, emphasizing the flexibility of the attenuated fingers. Long regarded as an offering scene, this relief may actually portray a far less prosaic subject. The angle of the sun's rays and the position of the king's hand indicate that the Aton shone directly over

Akhenaton rather than over a table piled with provisions, as is usual in offering scenes. Furthermore, the traces along the lower edge of the block are not those of offerings but of more olive leaves and fruit. This relief may therefore depict a scene unparalleled in New Kingdom art: Akhenaton standing before a living olive tree, perhaps newly planted in the temple gardens of the Aton.

**Bibliography:** Cooney, J. D. *Amarna Reliefs from Hermopolis in American Collections*, exhibition catalogue, The Brooklyn Museum, New York, 1965, pp. 5–6, no. 1; Roeder, G. *Amarna-Reliefs aus Hermopolis*. Hildesheim, 1969, p. 403, P.C. 1, pl. 170; Aldred, C. *Akhenaton and Nefertiti*, exhibition catalogue, The Brooklyn Museum, New York, 1973, pp. 208–9, no. 146; Cooney, J. D. In *Ancient Art: The Norbert Schimmel Collection*, ed. O. W. Muscarella. Mainz, 1974, no. 244; Dorman, P. F. "A Revolution in Egyptian Art." *Connaissance des Arts* (Oct. 1980): 69, illus.

PFD

## SHAWABTY OF AKHENATON

*Reign of Akhenaton, c. 1373–1362 B.C. Pink granite, height 10<sup>5</sup>/<sub>8</sub>" (27 cm). Gift of Mr. and Mrs. Jack A. Josephson. 1982.50*

This *shawabty* represents Akhenaton in Osiride form, wearing a long beard and standing with arms crossed over his chest, fists clenched and holding a crook and flail carved in low relief. He wears the baglike *khat* headdress adorned with the royal uraeus, which is partially chipped away. Down the front of the figurine runs part of the king's titulary: "King of Upper and Lower Egypt, Noferkheper-

Entries by Edna R. Russmann, *Associate Curator*; Peter F. Dorman, *Assistant Curator*





ura, the unique one of Ra, the son of Ra, Akhenaton, great in his lifetime." The distinctive pink-and-gray mottling of the granite tends to obscure the fine craftsmanship and carefully modeled details.

As one of the items to be included among the royal burial equipment, this funerary servant figure was almost certainly placed in the royal tomb at Tell el Amarna, the capital city of Akhenaton, at the time of the king's death, and was displaced when that burial was plundered in antiquity. Some two hundred fragmentary *shawabtys* of Akhenaton have been identified. Indeed, this figurine is broken across the knees and is composed of two pieces previously thought to be unrelated; the fracture surfaces match perfectly, however, and this object therefore represents the only known complete *shawabty* of Akhenaton.

Bibliography: Levy de Benzion, Cairo, sale catalogue, March 14–20, 1947, *Objets d'antiquité*, no. 184; Martin, Geoffrey T. *The Royal Tomb at El-Amarna*. London, 1974, vol. 1, p. 47, no. 87, pl. 29.

PFD

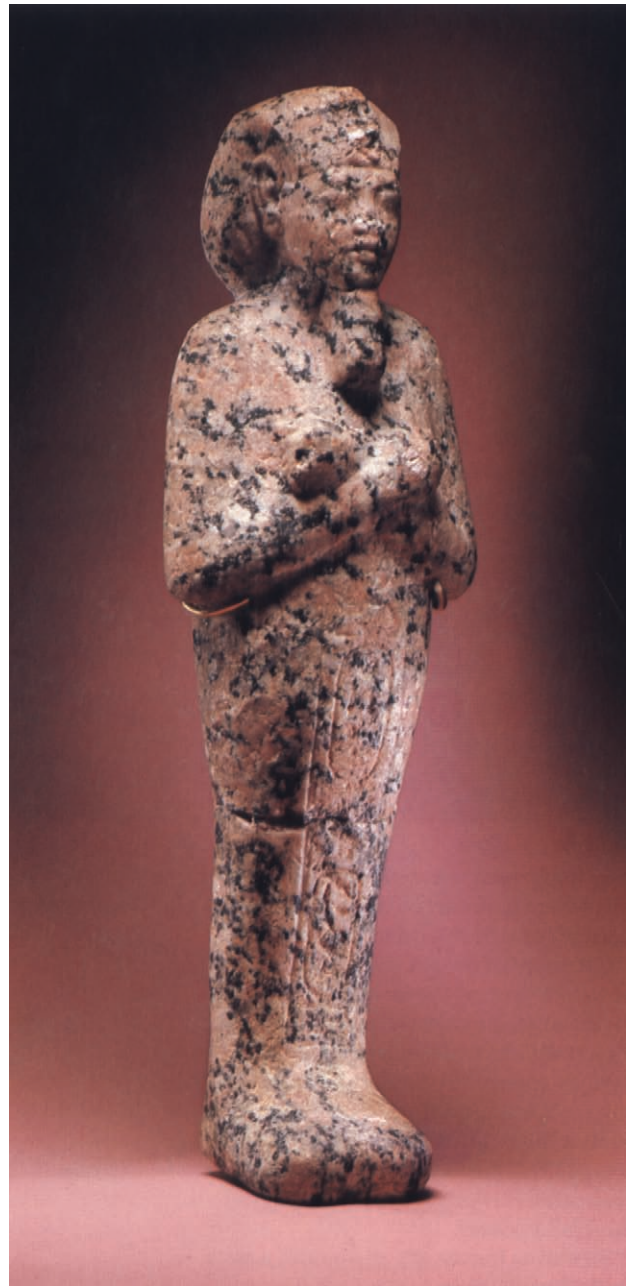
### STATUE OF A PTOLEMAIC KING

*Ptolemaic period, 332–30 B. C. Dark basalt, height 31 $\frac{1}{8}$ " (79 cm). Purchase, Lila Acheson Wallace Gift and Rogers Fund. 1981.224.2*

The figure of a king standing with left leg advanced and arms at his sides, clad in the traditional *shendyt* wrapped kilt and royal *nemes* headcloth with shoulder lappets, is one of two that have added a new dimension to our collection of small but fine representations of Ptolemaic kings and queens. Although not necessarily representing the same king, these new acquisitions illustrate the quality and variety in large-scale Ptolemaic royal sculpture.

The figure's stance and costume, the back pillar, and the enigmatic objects held in clenched fists are products of the Egyptian sculptural tradition first formed some 2,500 years before this statue was carved. Several features reveal its Ptolemaic date: the scantiness of the very short kilt, for example, and above all the modeling of the well-preserved torso, a simplified and somewhat more decorative version of an anatomical style developed in Dynasty 30 (380–342 B. C.). This style is characterized by the organization of the upper body into three sets of curving planes that form the breast, rib cage, and abdomen, the stomach shown as a sort of round boss enclosing a navel set within a teardrop-shaped depression, and the hip curved in a springing arch on either side below the waist. Such features create an impression of softness and fleshiness seldom found in Egyptian sculpture of earlier periods and display a more overt appreciation of the play of light over the patterned curves of lightly polished stone. These innovations were not, however, developed under the influence of Greek sculpture, as has sometimes been assumed. They continue the purely Egyptian tradition of selecting and idealizing anatomical traits in the service of the central goal of Egyptian art: the creation of a human image that can, in its balance, harmony, and timelessness, partake of eternity and therefore of the divine.

That the Ptolemies—Macedonian in origin, Greek speaking, and preoccupied with international politics—should have sanctioned such old-fashioned, Egyptian-style representations of themselves alongside their more cosmopolitan portraits in the Hellenistic mode shows their shrewd awareness of the extent to which the loyalty of their adopted subjects depended on the ancient central role of







the king in religious belief and practice, a role that had always been maintained by proxy through royal images in statuary and reliefs on temple walls.

On many of the surviving walls of Ptolemaic temples, however, and on the great majority of their statues, the royal names have been omitted, depriving the figures of their individual identities. The fact that this statue, although apparently finished, is uninscribed is in itself a suggestion of Ptolemaic date. Some scholars have suggested that the anonymity imposed on these representations was willful, the expression of a native spirit that, while it venerated the kingship, chose to ignore the foreigners who then held power.

Be that as it may, the absence of names on Ptolemaic royal statues explains in part why the history of the Egyptian sculpture made for this dynasty is still obscure. Only Ptolemy II (284–246 B.C.) has left several statues that bear his name; these vary in quality, but all are stylistically similar to this statue. On the other hand, the anatomy and modeling are also very near to the late Ptolemaic figure discussed below. Only the presence of the owner's name would enable us to say with certainty which member of the family is represented here.

**Bibliography:** The history of Ptolemaic royal sculpture in Egyptian style is yet to be written. See remarks in Bothmer, B. V. et al. *Egyptian Sculpture of the Late Period*, exhibition catalogue, The Brooklyn Museum, New York, 1960, pp. 161, 167, and especially 168. For their portraits in Hellenistic and mixed Greco-Egyptian style, see Kyrieleis, H. *Bildnisse der Ptolemäer*. Berlin, 1975, and, most recently, Krug, A. "Die Bildnisse Ptolemaios' IX., X., und XI.," and Parlasca, K. "Probleme der späten Ptolemäerbildnisse." In Maehler, H., and Strocka, V. M., eds. *Das ptolemäische Ägypten*. Mainz, 1976, pp. 9–24 and 25–30. Statues with the names of Ptolemy II are given by B. Bothmer in *Egyptian Sculpture of the Late Period*, pp. 121–22; also a torso of a standing figure in Cairo: Borhardt, L. *Statuen und Statuetten von Königen und Privatleuten (Catalogue Général des Antiquités Égyptiennes)*. Berlin, 1930, pp. 29–30, no. 686, pl. 125. For a discussion of the enigmatic objects, see Fischer, Henry G. "An Elusive Shape Within the Fisted Hands of Egyptian Statues." *Metropolitan Museum Journal* 10 (1975): 9–21.

#### STATUE OF PTOLEMY XII OR ONE OF HIS SUCCESSORS

*Late Ptolemaic period, 80–30 B.C. Dark basalt, height 36<sup>5/8</sup>" (93 cm). Purchase, Lila Acheson Wallace Gift and Rogers Fund. 1981.224.1*

The close similarity of this statue to the one described above is immediately apparent. Pose and costume are the same, including the *nemes* headdress, the queue of which can be seen here above the back pillar. Although less of the torso is preserved, the molding of the rib cage, the small rounded bulge of the abdomen, and the arched profile of the hips are in the same style.

The two statues are also carved in the same stone and bear traces of similar mineral incrustations. They may therefore be related, to the extent of having stood in the same temple, and may even have formed part of a series, although they are far from identical. This statue has different proportions, and its livelier, more individualistic quality indicates the work of another sculptor. It is further distinguished by its hieroglyphic inscriptions, which set it apart as a very unusual, perhaps unique representation assignable to a late Ptolemaic king.

A king's names, enclosed by the royal cartouche, and title are incised on the front of the belt. They reappear on the back pillar, deeply carved in a bold, rather odd style, and amplified into the elaborate nomenclature and titulary of an Egyptian pharaoh. The names are those of Ptolemy XII Neos Dionysos called Auletes (the Flute Player), the last male Ptolemy to enjoy any substantial reign (80–58, 55–51 B.C.), and the father of the legendary Cleopatra VII (51–30 B.C.). His long rule and the many temple additions and embellishments made in his name make him the likeliest king to be represented here. However, his two young sons Ptolemy XIII (51–47 B.C.) and Ptolemy XIV (47–44 B.C.), whose successive brief reigns included the honor of mar-

riage to their sister, adopted their father's names for pious or political reasons. Later on, Cleopatra bestowed the same names on Caesarion, her son by Julius Caesar, whom she elevated to kingship (Ptolemy XV, 44–30 B.C.), though he never had a chance to rule. After the defeat of Cleopatra and Marc Antony with the capture of Alexandria in 30 B.C., and following Cleopatra's suicide, Caesarion, then seventeen, was put to death at the behest of the conquering Augustus. Short and fictional though it was, Caesarion's reign would have been signaled by the making of monuments, especially since Cleopatra was determined to secure his place on the throne. The two appear together, in reliefs of a very large scale, on the rear wall of the temple at Dendera, in Upper Egypt.

Whether its subject was Ptolemy XII, XIII, XIV, or XV, this statue has considerable interest as a document of late Ptolemaic royal sculpture. In this turbulent and murky period of murderous family rivalries under the constant threat of Roman interference, it has been quite unclear whether royal statuary maintained its quality and traditions until the end, or whether it had already begun to suffer the decline so apparent in the representations of Roman emperors as Egyptian pharaohs.

Clearly the quality was there. The modeling of surfaces on this figure can hold its own with the best of the earlier statues of Ptolemy II, and indeed compares favorably with the royal standards of all earlier periods. Certain small details, visible in a close comparison with the statue described

above, show the facility the finest Egyptian sculptors had always had for subtle variations that enlivened and freshened their work without violating the rigid canons of their art.

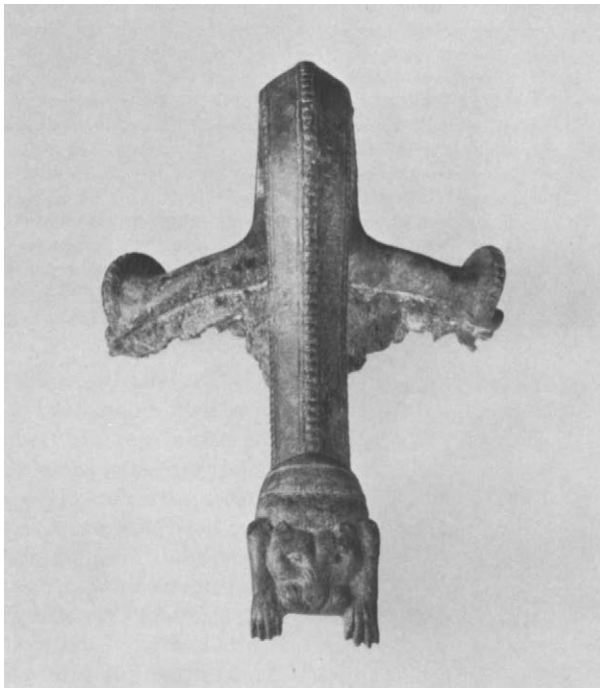
Although it is not apparent at first glance, this figure is quite short in the waist. The buttocks are high, rounded, and a trifle prominent. Lines such as the overlap of the kilt (which is not shown at all on the other statue) and the ridge of the shinbone are crisp and delicate. The effect is curiously youthful, and one is reminded that three of the four candidates for identification with this figure died in their teens. Whether or not an image of youth was actually intended, these touches impart vitality. In comparing the back views of the two statues, one senses that the inscribed figure is holding himself particularly erect, and stepping out with a certain vigor. One sees here the hand of a master.

Bibliography: For the history of Ptolemaic royal art, and for statues inscribed for Ptolemy II, see the bibliography to the Statue of a Ptolemaic King, above. The Egyptian names of Ptolemy XII and XV are catalogued in Gauthier, H. *Le Livre des Rois d'Égypte*, vol. 4 (*Mémoires de l'Institut Français d'Archéologie Orientale du Caire*, vol. 20). Cairo, 1916, pp. 392–406 and 419–21; late Ptolemaic monuments at Coptos, now being studied by Claude Traunecker, may eventually clarify some of the confusions due to imitations of names. See, for example, the relief-decorated and inscribed statue base published in articles by D. Covington and G. Daressy in *Annales du Service des Antiquités de l'Égypte* 10 (1910): 34–40, pls. 1–2. The representations at Dendera of Caesarion and Cleopatra are on the exterior back wall; references in Porter, B., and Moss, R. L. B. *Topographical Bibliography*, vol. 6 (*Upper Egypt: Chief Temples*). Oxford, 1939, pp. 78–80.

ERR



# GREEK AND ROMAN ART



## BRONZE HANDLE OF AN OINOCHOE

*Greek, late 6th century B.C. Bronze, preserved height 5<sup>9</sup>/<sub>16</sub>" (14.2 cm), preserved width 3<sup>9</sup>/<sub>16</sub>" (9.1 cm). Rogers Fund. 1981.11.23*

Ancient Greek bronze vessels were usually raised from a disk of sheet metal, with only the foot, the handles, and at times the mouth cast and attached with solder. The thinner walls of the vase frequently are totally destroyed, leaving only the cast adjuncts that have resisted corrosion more successfully.

This handle of a type not represented until now in the Museum's collection must have belonged to a trefoil oinochoe. The lion-head finial originally faced the aperture of the pitcher, its mouth appropriately open to suggest that the liquid in the container came from the lion, much the same way as lion-head waterspouts appear on the gutters of archaic Greek buildings. The mane of the lion is indicated at the top of the handle, lightly engraved and merging later into an ornamental pattern. The root of the handle, soldered to the shoulder of the vessel, repeats the lion motif, not however as a living animal but rather as a skin, with only the head and front legs shown. The same combination, in addition to occurring on other metal oinochoai, is also seen on bronze hydriai (of which the finest is in Toledo), and there are many other bronze vases that either have the open-mouthed lion head as an upper adjunct and a palmette or gorgoneion below or are limited to the suspended head and paws of the lion skin.

Unpublished.



## PAIR OF ANKLE GUARDS

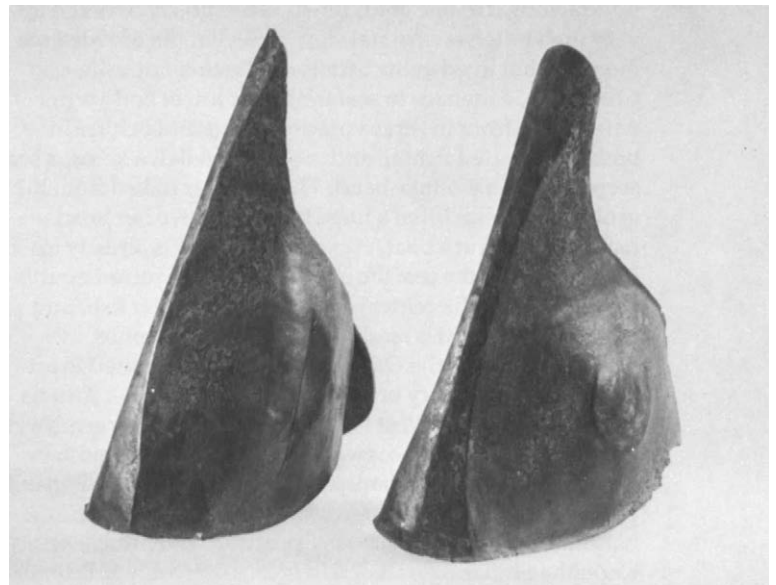
*Greek (southern Italy), fifth century B.C. Bronze, height 9<sup>1</sup>/<sub>8</sub>" (23.16 cm); 8<sup>5</sup>/<sub>16</sub>" (22.72 cm). Norbert Schimmel Gift and Arthur Darby Nock Bequest, in memory of Gisela Richter. 1982.11.5,6*

Greek body armor was relatively simple, consisting chiefly of a helmet, a corslet, and greaves. A shield carried on the left arm gave further protection against missiles or the weapons used in close combat. Any additional protection for the body is much rarer, such as the rerebrace and the vambrace for the upper and lower arm, cuisses (*parameridia*) for the thighs, and ankle guards (*episphyria*) covering the back of the lower leg and heel.

In 1975 the Museum was able to acquire at an auction in Basel a pair of ankle guards that was said to have been

found with a bronze helmet of South Italian type. Curiously, ankle guards are known from only two sites, Olympia and Magna Graecia. The *epispheya* from Olympia are shorter and lack the narrow extension of the back that runs up well beyond the level of the ankles and protects the muscle above the Achilles tendon; a pair in the British Museum and a singleton in the Walters Art Gallery, Baltimore, are of this type, while others, in Amsterdam, Munich, Vienna, the Louvre, the Cabinet des Médailles, Ruvo, and Bari, are of the longer, Italic variety. Of the very few known ankle guards from Magna Graecia, the Museum now possesses a second pair, bought early this summer at an auction in New York.

Bibliography: Sotheby Parke Bernet, New York, sale catalogue, May 20, 1982, no. 130, illus.; on ankle guards, see Snodgrass, A. M. *Early Greek Armour and Weapons*. Edinburgh, 1964, pp. 240–41, n. 55; Brijder, H. A. G. In *Festoen, Festbundel A. N. Zadoks-Josephus Jitta*. 1976, pp. 187 ff.



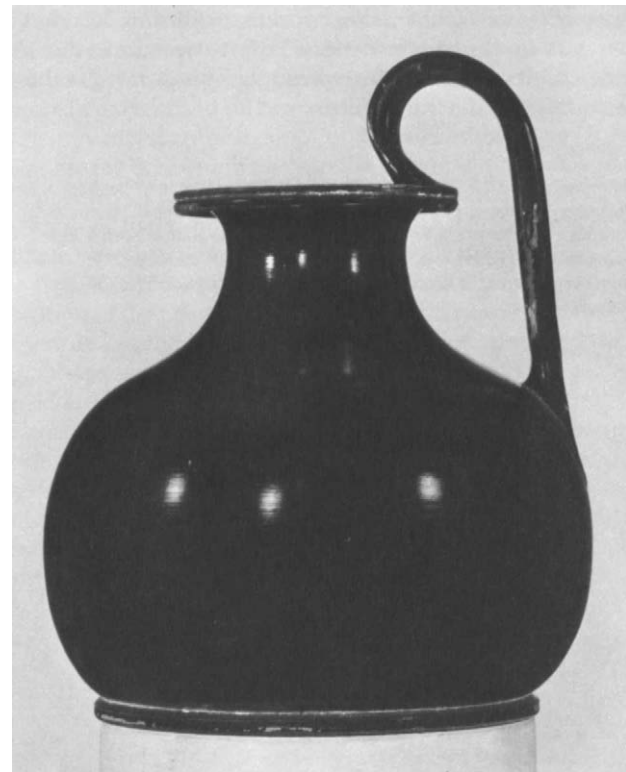
### BLACK-GLAZED OINOCHOE (SHAPE 9)

Attic, last quarter 5th century B.C. Terracotta, height to rim 6<sup>1</sup>/<sub>8</sub>" (15.65 cm), height with handle 7<sup>3</sup>/<sub>16</sub>" (19.76 cm), diameter 6<sup>3</sup>/<sub>8</sub>" (16.2 cm), diameter of mouth 3<sup>1</sup>/<sub>4</sub>" (8.36 cm), diameter of base 5<sup>1</sup>/<sub>8</sub>" (13.13 cm). Purchase, David L. Klein, Jr. Memorial Foundation, Inc. Gift. 1982.11.4

The acquisition of this intact black vase is notable because the shape, which looks so sensible, is exceedingly rare in Attic. Corinthian potters invented the flat-bottomed oinochoe in the sixth century B.C., but in Attica no examples are known from before the second half of the fifth, though such vases appear in symposia painted on archaic red-figured vases a good half-century earlier. The shape also exists in metal, and the Museum has two particularly fine bronze oinochoai, one of the fifth century, the gift of Norbert Schimmel, the other of the fourth century (from Teano, Campania).

Of the mere dozen terracotta oinochoai with a round mouth, a flanged handle, and a flat bottom, only one (Berlin 2414) is decorated with figures and one has ornaments in added clay on the mouth and at the base of the handle (London O.C. 1166, from the collection of Sir William Hamilton). These two are especially close to each other in size and shape and may be by the same potter; the new oinochoe in New York would also be his.

Bibliography: Sotheby Parke Bernet, New York, sale catalogue, May 20, 1982, no. 108, illus.



### EMBLEMA

Greek (Tarentine), first quarter 3rd century B.C. Silver gilt, diameter (with frame) 4<sup>1</sup>/<sub>8</sub>" (10.5 cm). Purchase, Classical Purchase and Rogers Funds, and Anonymous, Norbert Schimmel, Mr. and Mrs. Martin Fried, Mr. and Mrs. Thomas A. Spears, Walter Bareiss and Mr. and Mrs. Howard J. Barnett Gifts. 1981.11.22

This repoussé relief is set in a frame that may originally have been attached to the lid of a mirror or a pyxis, although the traces of solder underneath the circular frame correspond exactly to the outline of solder on the inside of a silver-gilt deep bowl (1981.11.20) that still has its own central emblema, a floral rosette. If attached to the cup, the circular relief would obscure the original decoration: perhaps the vessel or instrument to which the relief once belonged was lost or damaged, and the owner wished to reemploy it



by attaching it to one of his bowls. The subject, worked in very high relief, is a frontal view of Scylla, the dreaded sea monster that lived in the Straits of Messina opposite Charybdis, a menace to seafarers. Her lower body terminates at the front in three voracious dogs and behind in both a bifurcated fishtail and, as on our relief, a ketos, a sea serpent with a wolflike head. This Scylla is naked from the groin up; she has lifted a huge boulder above her head, ready to hurl it at a boat. Her canine foreparts already feast on creatures of the sea: the one at the left has seized a cuttlefish, the one at the center is biting into a smaller fish, and the one at the right is ready to pounce on a dolphin.

Scylla occurs in the *Odyssey* and was represented in art from the fifth century on, both in the East (Melos, Athens, Boeotia) and in the West (southern Italy). She survives well into Roman art and becomes a favorite subject in mosaics, wall paintings, and sarcophagi. Normally she is shown in profile, but on a Campanian lekanis in Geneva, on the handle of a bronze oinochoe — probably Tarentine — in Copenhagen, and on a Locrian bronze mirror handle in the Louvre she reveals herself, as here, in her frontal beauty.

The emblema is part of a major purchase of several silver-gilt vessels that in their workmanship and decorative elements are close to the famous Taranto treasure in the Rothschild collection, which through coins is dated to the first quarter of the third century B.C.

Unpublished.

Bibliography: For the Scylla in the Thorvaldsen Museum in Copenhagen, see Schneider-Hermann, G. "Twee Tarentijnsche Stukken uit het Thorvaldsen Museum." *Bulletin van de Vereeniging der Kennis van de Antieke Beschaving te 'S-Gravenhage* 21 (1946): 6–8, figs. 7 and 8; the Locrian mirror handle in the Louvre is published in *Jahrbuch des Deutschen Archäologischen Instituts* 35 (1920): 95, fig. 8.



#### PYXIS

Greek (Tarentine), first quarter 3rd century B.C.. Silver gilt, height 2<sup>1</sup>/<sub>16</sub>" (5.25 cm), maximum diameter 3<sup>5</sup>/<sub>16</sub>" (8.36 cm). Purchase, Classical Purchase and Rogers Funds, and Norbert Schimmel and Christos G. Bastis Gifts. 1982.11.11

This little cosmetic box is part of the same treasure to which the Scylla emblema belongs, and in workmanship and construction it resembles most closely an unpublished small pyxis in the Antikenmuseum und Sammlung Ludwig, Basel. On the underside of the base it bears the inscription IEPA .EON (Sacred to the Gods). It is worked in several parts: the concave-walled pyxis proper supported by three lion feet, an inner removable receptacle, and a lid. The lid bears in high relief the remarkable subject of a half-nude goddess seated on a rock who holds on her lap a very big cornucopia filled with figs, grapes, and pomegranates; a small naked baby boy holds on to the horn of plenty, looking at the goddess. He must be Ploutos, personification of wealth, the son of Demeter and Iasios, and the goddess may well be his mother, Demeter. There is much gilding: on the kymation, the ornamental lower border of the pyxis, and in the repoussé relief of the cover (the hair of Demeter and Ploutos, the cornucopia, Demeter's mantle and shoes, and the bracelet on her left wrist). A ligature of delta and mu, behind the head of Ploutos, may stand for Demeter, and there is also a numerical notation on the bottom which may reflect the weight, which today is 148 grams.

Unpublished.

# ISLAMIC ART

## DEDICATORY INSCRIPTION FROM A MOSQUE

Bengal, probably from the Malda district, Sultanate period, 905 A.H./A.D. 1500. Black gray schist, height 16 $\frac{1}{8}$ " (41 cm), width 45 $\frac{5}{16}$ " (115 cm). Purchase, Gift of Mrs. Nelson Doubleday and Bequest of Charles R. Gerth, by exchange. 1981.320

One of the most recent acquisitions in the Islamic Department is a stone slab containing a historical inscription in Arabic, in tughra script. Simon Digby has proven that the text, which he translated, is the inscription from a mosque built by Prince Daniyal, one of the eighteen sons of Sultan Husain Shah of Bengal, who assumed power in 1492 (S. Digby. "The Fate of Dāniyāl, Prince of Bengal, in the Light of an Unpublished Inscription." *Bulletin of the School of Oriental and African Studies* 36/3 [1973]: 588–602, pl. 1). About 1495, Daniyal served as negotiator with Sikander Lodi, king of Delhi, and is mentioned as builder of the tomb of Shah Nafa at Monghyr, 1497. Based on undocumented information, H. Blochmann had claimed that Prince Daniyal was killed in the war with Assam, 1497–98. Our inscription, however, is dated 10. Dhu'1 hijja 905, which corresponds to July 7, 1500.

The inscription, besides its historical importance, is similar to numerous other inscriptions for mosques in that it begins with a maxim attributed to the Prophet Muhammad: "Whosoever builds a mosque for God, God will build for

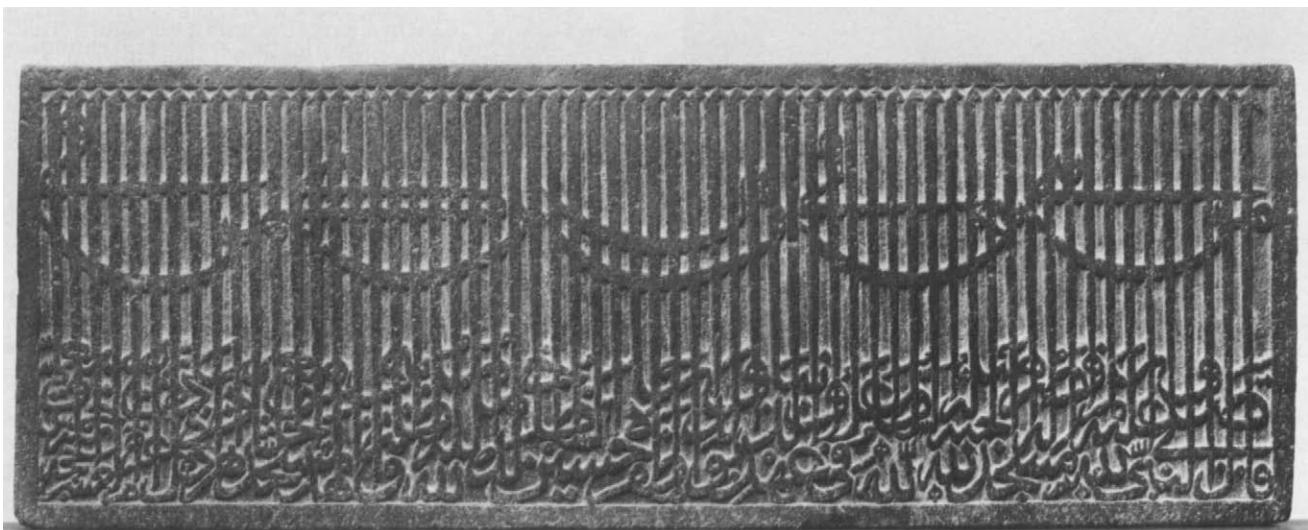
him a house in paradise." The actual wording of the saying varies slightly from one place to another, but it is, as Josef Horovitz showed as early as 1908 in the first issue of *Epi-graphia Indo-Moslemica*, common throughout India.

Our stone, however, gains its special value by its unusually beautiful calligraphy. Stone inscriptions from Husain Shahi Bengal are rare; the once flourishing cities of Gaur and Pandua were used by later generations as quarries, so that only very few pieces remained *in situ*, and these, too, were in part carried off by early British visitors. Until now, the only major stone inscription of this period in the United States was the superb piece in the University Museum, University of Pennsylvania, dated 871 A.H./A.D. 1467 (Nabih A. Faris and George C. Miles. "An Inscription of Bārbak Shah of Bengal." *Ars Islamica* 7 [1940]: 141–46).

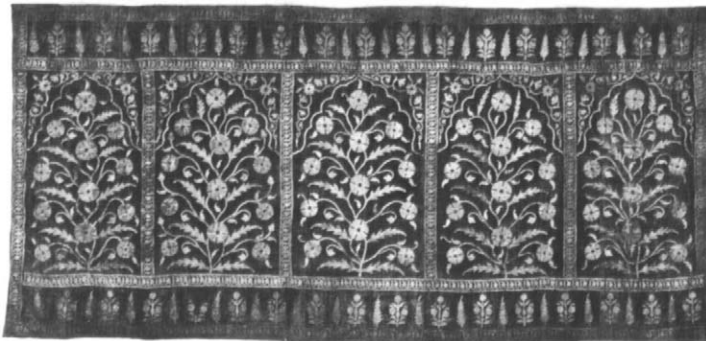
In 1971, Richard Ettinghausen and Irma L. Fraad drew attention to the "rhythmic parallelism" that appeared to them as a particular quality of Indian calligraphy, and they gave several examples from Gujarat, Bihar, and Bengal (*Chhavi: Golden Jubilee Volume*, Bharat Kala Bhavan, Benares, 1971, p. 56). It is in this context that the new inscription finds its proper place. The examples given in the above-mentioned publication show a slow development toward increasingly rhythmical forms, in which the vertical hastae become elaborated into a regular pattern that is then interrupted and shaped regularly by the long backward strokes of the letter *ya* and superimposed *kaf*, a feature also found in predominantly Indian manuscripts. A bowlike design is achieved by placing the round letter *nun* in the upper register. Regularity is rarely, if ever, achieved; at best, five hastae

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Entries by Stuart Cary Welch, *Special Consultant in Charge*; Marie Lukens Swietochowski, *Associate Curator*; Carolyn Kane, *Assistant Curator*; Annemarie Schimmel, *Consultant for Islamic Art*; Nobuko Kajitani, *Conservator, Textile Conservation*; David Alexander, *Research Assistant, Arms and Armor*







are grouped into one unit. Our stone has exactly sixty verticals of equal length, through which five "bows" are set, each comprising twelve hastae with two very minor variants. The central "bow" consists of two superimposed, slightly rounded wide letters; each of the other four "bows" has a straight horizontal letter, forming a kind of bowstring. The pattern thus assumes a perfect harmony, and can be considered the finest of all published inscriptions from Bengal.

AS

#### TENT PANEL.

India, Mughal period, reign of Shah Jahan (1628–58), c. 1635. Red silk velvet with applied gold leaf, supplementary-warp cut pile on 3x1 twill foundation, height 8'5" (256.4 cm), width 18' (548.4 cm). Purchase, Bequest of Helen W. D. Mileham, by exchange, Wendy Findlay Gift, and funds from various donors. 1981.321



This splendid panel from the interior of a back wall of a royal tent complex of the Mughal period indicates what a colorful and lively ambiance existed in such tent cities as are described in Indian and European accounts (Abul Fazl 'Allami. *Ain i Akbari*, trans. H. Blochmann. Calcutta, 1873, vol. 1, pp. 45–47 and 53–54; F. Bernier. *Travels in the Mogul Empire, A.D. 1656–1668*, 2d ed. rev., trans. A. Constable and V. A. Smith, Oxford, 1916, pp. 358–69). In these temporary settlements, situated along the routes traveled by the rulers for reasons of state or pleasure, the royal tent, furnished with beautiful carpets and cushions, was the focus of the camp. Both the interior and the exterior of the tents were lined with printed, embroidered, brocaded, or painted textiles; often the exterior wall was made of plain red cotton. Screens and partitions within the camp were also created from textiles.

The Museum's exceptionally well preserved and visually stunning example was probably made for Raja Jai Singh I of Amber (Jaipur) in an imperial workshop and reflects the refined elegance of Mughal court taste. The formal, rich red of the velvet ground is intensified by the glittering gold-leaf decoration. Five rectangular compartments make up the panel, each containing a stately poppy plant placed under a cusped and pointed arch, with floral and leaf scrolls in the spandrels. Each plant has a harmonious balance of full-faced flowers and serrated leaves, and slight variations in detail enliven the design. A stylized floral-and-leaf motif fills the narrow borders, and the large main border again shows a poppy plant in alternation with a miniature "tree" or a stylized leaf. Wear marks are noted along the top where lacing holes and wooden tent poles were used when the panel was erected. The floral plant placed within an arch is a pattern typical for Indian panels. This particular design is related stylistically to the art of the Shah Jahan period and is found on other textiles, and on jade carvings, silver objects, and miniatures.

Twelve loomed-width velvet panels were used to make this hanging, and it is probable that the velvet was of European origin. The gold decoration is made by first covering the design with an adhesive substance, either applied freehand or stamped by blocks onto the fluffy pile. Gold leaf is then placed on top of the design and rubbed and beaten into the surface. The gold leaf remains only on the treated areas; any excess falls off. Finally, the gold surface is burnished for maximum brilliance and sumptuousness (G. C. M. Birdwood. *The Industrial Arts of India*, South

Kensington Museum Art Handbook, London, 1880, vol. 2, p. 88).

This panel is essentially complete and undamaged, and is a superb example of Mughal textile art in seventeenth-century India. Parts from the same tent complex are in private and public collections in the United States, Europe, and India.

CK NK

### AN ARMS WORKSHOP

Leaf from a dispersed manuscript. Iran, Safavid period, mid-16th century. Ink, colors, gold, and silver on paper, height 12 $\frac{1}{2}$ " (31.7 cm), width 7 $\frac{11}{16}$ " (19.5 cm). Gift of Edith Macy Schoenborn-Buchheim, in memory of Valentine E. Macy, Jr. 1981.473

Any miniature that shows craftsmen at work is of special interest because of the insights it gives into the concerns of the everyday life of the period and place in which it was painted. While the depiction of an arms workshop is unusual, although not unique, an added dimension here is the inclusion of the salesroom seen at the top.

The setting is simplified, with the workshop activities shown against a pink, geometrically patterned tile floor. Leather workers at the lower right burnish sheets used primarily for scabbards and hilts, which were often brightly painted. At the lower left, a young apprentice seems to be admiring a newly forged chain, another of which snakes across the foreground. Such chains were used to tether animals, such as elephants and lions, and for prisoners, and are occasionally depicted in miniatures. The two men in the lower foreground hammering out a blade held in a clamp stand in pits that afford them the comfort of an upright position, with the solid floor as a working surface. The fire in which the blades are heated is kept burning by a boy with a goatskin bellows, and a ladle for molten metal rests on the tiles nearby. Two craftsmen at the right are burnishing, or possibly filing, their bows; the tool they are using is not clearly defined.

The shift to the salesroom is effectively suggested by changes of color and floor pattern. Customers in the shop examine swords and daggers.

A prototype for subjects such as this can be seen in illustrations to *Shah-nameh* manuscripts from as early as the fourteenth century, in which Jamshid, one of the primordial kings at the dawn of civilization, teaches his subjects the basic crafts. Also related to our picture are Turkish paintings that depict the activities of the many crafts guilds in the Ottoman Empire. The most lively of these occur in representations of the processions of guilds that participated in festivals celebrating the circumcision of the sultan's sons. During this period many Shirazi artists worked at the Ottoman court, and there was much artistic exchange between Iran and Turkey.

MLS DA

### "AND THIS IS THE PICTURE OF THE LEOPARD RELATING TO THE ARMY WHAT THE LION HAS ORDERED."

Leaf from a *Kalila wa Dimna*, a book of the fables of Bidpai, folio 51 recto. India, probably Gujarat, mid-16th century. Colors and ink on paper, 12 × 8 $\frac{7}{8}$ " (30.5 × 22.4 cm). The Nasli Heeramaneck Collection, Gift of Alice Heeramaneck. 1981.373



The Heeramaneck *Kalila wa Dimna* manuscript is one of the most exciting gifts recently offered to the Islamic Department and among the most important Indian manuscripts to have appeared in many years. The manuscript, which is without a binding, is written in Arabic prose in naskhi script on ninety-six buff-colored leaves and is complete except for five missing folios. There is one unpaginated leaf on different paper with an inscription in devanagari script. The book is illustrated with seventy-eight miniature paintings, several of which are masterpieces. The miniatures, vigorous, lively and appealingly humorous, vary considerably in style. At best, they are stunningly powerful, drawn with utter conviction. Both figures and animals are imbued with primal energy. The palette is rich and earthy, perfectly suited to the fabulous subject matter.

The manuscript, which takes its title from two jackals, *Kalila* and *Dimna*, is also often referred to as Bidpai's Fables, after the alleged Indian author, and consists of a collection of moralizing animal fables. The Indian text was translated first into Middle Persian and later from that language into Arabic prose by the Persian scholar 'Abdu'llah b. Muqaffa' (d. 759). From the Arabic, several Persian translations were made, the best of which was by Abu'l-ma'ali Nasru'llah in 1143–45, and this became the standard Persian text. Unfortunately, the simple and lucid prose of this translation was soon embellished with accretions, while new versions continued to appear. The most popular of these was Wa'iq-i Kashifi's (d. 1504–5) *Anvar-i Suhayli* (*The Lights of Canopus*), which satisfied the contemporary taste for a florid and overblown style.

The tales, in whatever version, enjoyed great popularity throughout the Islamic world, and illustrated manuscripts in both Arabic and Persian are numerous from the thirteenth century on. The Heeramaneck *Kalila wa Dimna*, in Arabic, however, is the only one known from the Sultanate





period in India and is in this respect unique. This period in Indian art history is complex, exciting, and relatively little known, for there is far less documentation, even in the later phase from which this manuscript dates, than for the subsequent Mughal age. The internal evidence of the manuscript proves links to Syrian, Safavid Persian, and Ottoman Turkish sources. Although some of the compositions are based on those of a Bidpai manuscript generally assigned to Syria during the second quarter of the fourteenth century, here they have taken on a highly Indian flavor with their smoldering colors, sturdy outlines, and high-spirited humor. Other compositions contain passages traceable to Ottoman sources of the mid-sixteenth century, particularly in the architecture and some of the trees. Presumably such elements were brought to Gujarat by Ottoman officers in the wake of Turkish naval expeditions aimed at driving off the Portuguese. Also helpful in dating the manuscript are several broadly painted pictures greatly indebted to Safavid sources of the mid-sixteenth century.

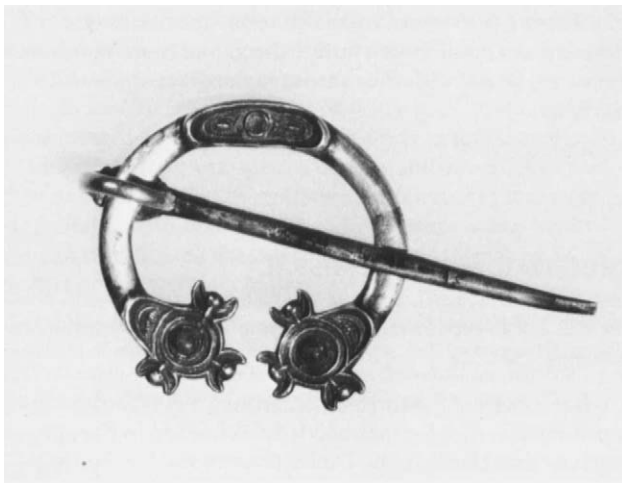
The illustrations of the Heeramanek manuscript also shed important new light on the complex and visionary phase of Mughal painting under the emperor Akbar (1556–1605), aptly known as Akbar the Great, who was a brilliant patron as well as statesman and warrior. For example, several of the *Kalila wa Dimna* paintings contain wonderfully rich passages filled with large figural compositions and dynamically juxtaposed geometric ornament that appear to have influenced the most renowned of all early Akbari manuscripts, *The Tales of Amir Hamza*. Intriguingly, the Mughals defeated Gujarat in 1572, when the Hamza manuscript was under way. Although the great project was directed by formerly Safavid artists brought to India by Akbar's father, much of the work was carried out by newly recruited artists available following the victory over Gujarat.

Although later in date, a well-known set of Hindu pictures from the *Bhagavata Purana* series clarifies the provenance of the present manuscript. This now scattered set of pictures assigned on stylistic grounds to mid-sixteenth-century Sirohi, near Gujarat, reveals many affinities to the Heeramanek paintings.

The *Kalila wa Dimna* manuscript is art-historically extremely important and of the utmost rarity and provides a never ending delight for the eye.

SCW MLS

# MEDIEVAL ART AND THE CLOISTERS



## PENANNULAR BROOCH

*Pictish, second half 8th century. Silver, amber, diameter 2 $\frac{3}{8}$ " (5.9 cm), length of pin 3 $\frac{3}{4}$ " (9.7 cm). Purchase, Rogers Fund, and Gift of J. Pierpont Morgan, by exchange. 1981.413*

This silver penannular brooch was discovered in June 1854 in a field near Galway, Ireland. Each terminal is decorated with three stylized masks in the form of bird or bat heads enframing a centrally mounted polished amber. The simple, flat-headed pin was already mounted backward when it was found.

The brooch is typologically related to a number of Pictish brooches found at St. Ninian's Isle in Scotland. These characteristically have formalized animal or bird masks executed in relief on the terminals, and appear to have been in fashion toward the end of the eighth century. The Galway brooch is one of three attributed to the Picts—early inhabitants of Scotland—to have been found in Ireland and is related to contemporary Irish types, demonstrating a close stylistic relationship between Irish and Pictish forms. The crispness of the masks on this new acquisition makes it among the finest Pictish brooches to survive.

This is the first penannular brooch—so frequently found during the Early Christian period in the British Isles—to enter our collection.

Ex colls.: Pitt-Rivers; Carruthers.

Bibliography: *Gentleman's Magazine*, 1854, p. 147; Smith, R. A. *Archaeologia* 65 (1914): 249; Small, A.; Thomas, C.; and Wilson, D. M. *St. Ninian's Isle and Its Treasures*. Oxford, 1973, p. 90, pl. XXXVIIc.

CTL



matrix

impression

**SEAL MATRIX WITH SAINT JOHN THE EVANGELIST**  
*South Netherlandish (Ghent), first quarter 13th century. Gilt bronze, height 2 $\frac{1}{2}$ " (6.9 cm). Rogers Fund. 1981.291*

This almond-shaped seal matrix represents Saint John the Evangelist as a nimbed monk sitting on a chair with curved back and sides decorated with arches in front of a lectern supported by one foot that terminates in foliated volutes. The Evangelist is writing in a large book the beginning of his Gospel: *In principio* . . . Like other scribes represented in medieval manuscript illuminations, John holds a pen and scraper. The hand of God, in a gesture of benediction, emerges from clouds at the top left and is flanked by two stars. The nimbed eagle, symbol of the Evangelist, is

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perched on the scribe's back and watches over his shoulder as if curious about what is being written. As a seal matrix, the whole representation is hollowed out and reversed, and only when wax or some other malleable substance is pressed into it does the image appear in relief and in the right direction, as in the negative and positive of a photograph.

Starting at the top and proceeding downward at the left runs an inscription incised in gothic characters:

SIGILLVM:DOMVS:SCI:IOhANNIS: INGANDAVO†

(Seal [of] the house [of] Saint [abbreviated] John in Gandavo [former name of the city of Ghent]). This inscription is reversed, with the exception of the words *In principio*, which are incised in the book and can be read quite clearly in spite of their small size. A raised device along the back of the matrix must have been used to hold it in position while an impression was being made. The style and craftsmanship of this object are exceptionally fine. No detail has been spared, and the seated figure wrapped in a clinging monachal tunic with carefully described folds is lively and artistically exquisite, as are the particulars of the furniture, the hand of God, and the inquisitive eagle, whose feathers seem still ruffled after having flown into the cell of the studious monk. The composition of the metal is a ternary alloy of copper, zinc, and tin, and little chasing was done

after casting. The gilding is quite well preserved, showing understandable signs of wear.

There is only one other similar extant seal, now preserved in the state archives of the city of Ghent. According to the archive authorities, the *domus* in both inscriptions is the Hospital of Saint John, one of the oldest hospitals in Ghent, mentioned for the first time in 1196 in a document of regulations given to the hospital by the town magistrate. The hospital, which was not affiliated with any religious order, was under the jurisdiction of the city authorities and devoted to the care of the sick, the weak, and the homeless. Scholars at the Ghent state archives and at the Museum and Library of the Order of Saint John, London, concur in dating both this matrix and the one at Ghent to about 1220.

No other seal matrix in our collection is so early as this one or comparable in quality. Seals per se have a special attraction, bringing us closer to the daily life of people of a remote past, and when we make a wax impression from this particular matrix, we bridge the gap of more than seven centuries, doing with the same means what people did at that time.

Unpublished.

CG-M

#### CRUCIFIXION FROM A MISSAL

French (Paris), c. 1270. Tempera and gold leaf on parchment, 8<sup>3</sup>/<sub>4</sub> × 5<sup>7</sup>/<sub>8</sub>" (22.2 × 15 cm). Purchase, Bequest of Thomas W. Lamont, by exchange. 1981.322

In the course of the thirteenth century, Paris became the principal center for manuscript production in Europe, so much so that Dante in the *Divine Comedy* made it synonymous with the "art of illumination." Beautiful liturgical books for the mass and divine office were produced not only for the many religious houses but also for the king and the court. This exquisite full-page miniature, closely cut to the frame, originated from the opening of the Canon of the Mass in a Parisian missal. It depicts Christ on the cross, flanked by the mourning figures of the Virgin and Saint John, and Adam, holding up a chalice to catch the sacrificial blood, rising from a sarcophagus at the foot of the cross. Two angels bearing symbols of the sun and the moon rush forward from clouds at each upper corner. The figures are situated not within a natural setting but against dramatically offset alternating panels of diapered and tessellated backgrounds. Christ's perizonium is slate blue with a dark salmon-red lining. The Virgin is cloaked in a long dark blue mantle with white lining, a pinkish tunic, and a white veil. Saint John is cloaked in a dark blue mantle with white lining. His ankle-length tunic is a medium brown, the same color used in the long gowns of the angels. The miniature is bordered with rope-twist and foliate motifs offset with an outer border of burnished gold leaf.

The chalk-white pigment used for flesh tones is flaked on several of the figures, revealing a fine penwork underdrawing, the head of Saint John being the best preserved. The flaking was probably caused by insufficient binding of the thick layer of pigment with the sizing solution. The deep blue of the Virgin's mantle is made from lapis lazuli.

Deluxe Parisian missals were ornamented with a series of historiated initials, illustrating the main feasts, and two full-page paintings facing each other to form a diptych in the Canon of the Mass. Uniformly they represented the Crucifixion and Christ in Majesty surrounded by the symbols of the Evangelists. The artistic position of this exquisite

miniature can be established by its relationship to the finest painting produced in Paris in the third quarter of the thirteenth century. It belongs to an important Sainte-Chapelle series of miniatures named after the Sainte-Chapelle Evangelary (Bibliothèque Nationale, Paris, lat. 17326) and its immediate subcategory, the Cholet Group, named after a Franciscan missal made for Cardinal Jean Cholet of Noin-tel after 1261 (Biblioteca Capitolare, Padua, D. 34) and the Missal for Saint-Denis use, made between 1254 and 1286 (Bibliothèque Nationale, Paris, lat. 1107). The stylistic character of the miniatures within the Cholet Group, to which this Crucifixion may be assigned, displays "a three-dimensional quality with projections and recessions, shading, and a subtle use of ink lines" (Branner, p. 131). The tendency toward overall formality, elongated, exquisitely detailed figures, and precise geometrically formed background fields is the hallmark of this illuminator.

The generous size of the miniature, already cut down from the full page, suggests that it originated from a major commission. It is significant that the Padua Missal is missing both its Crucifixion and its Majesty miniatures, its text space (height 21 cm) nearly corresponds to this Crucifixion, which would have occupied a comparable space, and patterns in the frames of the initials are identical to those on our frame. Could this splendid illumination in the finest Parisian tradition be the missing full-page miniature from the Missal of Cardinal Cholet?

Bibliography: Sotheby Parke Bernet, London, sale catalogue, July 11, 1978, lot 7; Kraus, H. P. *Illuminated Manuscripts*. New York, 1981. Catalogue 159, no. 27, pl. XXVI (color); for related works, see Branner, Robert. *Manuscript Painting in Paris During the Reign of Saint Louis*. Berkeley, 1977, pp. 130–32 and 237–38.

CTL



**MANUSCRIPT ILLUMINATION: HISTORIATED INITIAL R WITH THE ANNUNCIATION**

Eastern Switzerland, c. 1300. Tempera and gold leaf on parchment, 4 × 3<sup>1</sup>/<sub>16</sub>" (10.2 × 7.8 cm). Purchase, Gift of J. Pierpont Morgan, by exchange. 1982.175

The standing figures of the Archangel Gabriel and the Virgin Mary are set against a burnished gold background and are framed by a thin red border and a large initial R painted in shades of blue highlighted with white. The angel is clad in a simple salmon-colored tunic, belted at the waist. He holds a flower-topped staff. Barefoot, his right hand raised in greeting, and his wings outstretched, he seems to approach the Virgin Mary, who stands before him with raised outstretched hands, as the dove of the Holy Ghost whispers in Mary's ear. The red of the border, Gabriel's halo, the dove's halo, and the Virgin's mantle are the same intense red. Mary's gown is gray green. The features and hair of the two figures are similar—tightly yet delicately drawn, with sure curving lines and a hint of shading in the cheeks and beneath the brows.

This illumination is closely related to the miniatures in a series thought by Erwin Rosenthal ("Illuminations from a Dominican Gradual of about 1300." *Zeitschrift für schweizerische Archäologie und Kunstgeschichte* 33 [1976]: 60–66) to be from a single Swiss Dominican Gradual dating about 1300. The color scheme, figure composition, and all other aspects of style are the same. Our illumination is an especially welcome addition because of two well-known and stylistically related Middle and Upper Rhenish polychromed wood sculptures, both from the J. Pierpont Morgan collection: the Visitation group (17.190.724), about 1310, attributed to Master Heinrich of Constance, and the *Vierge ouvrante* (17.190.185), about 1300, with interior paintings of the infancy of Christ. The exquisite refinement of the faces of the illumination is echoed in the faces of Anna and Mary in the Visitation group, with their delicate features and smoothly rounded, subtly painted cheeks. This style is continued on the inside cover of the coffret, or *Minnekästchen* (50.141), Upper Rhine, 1325–50, in The Cloisters Collection.

Ex colls.: L. Salavin, Paris; Anne Otto Wertheimer, Paris.

Bibliography: Hôtel Drouot, Paris, sale catalogue (*Collection de Monsieur L. Salavin*), Nov. 14, 1973, lot 77, illus.; Nouveau Drouot, Paris, sale catalogue (*Succession Anne Otto Wertheimer*), April 22, 1982, lot 267, illus.

WDW

**TWO HANAPS (DRINKING VESSELS)**

France (Toulouse?), 1320–60. Silver, silver gilt, and basse-taille opaque and translucent enamels, diameter 6" (15.2 cm). The Cloisters Collection. 1982.8.1,2

Hanaps are frequently referred to from the twelfth century through the fourteenth in chronicles, daily accounts, and inventories. The present examples, each a shallow, bell-mouthed, and raised-umbilic hammered vessel with a slightly raised flat bottom and a thinly turned undercut lip, are typical. They are among the more common types of household silver plate, and their use is documented at an early date. Adam du Petit-Pont (d. 1150), in his description of a stately manor, *De utensilibus ad domum regendam pertinentibus*, lists hanaps with drinking vessels, while eating vessels are itemized separately. The two categories of service plate were apparently even stored in separate places and tended to by different servants. The distinction appears to have been consistently maintained throughout the fourteenth century.

Each of the present hanaps has, riveted to the bottom of the bowl, a circular silver-gilt openwork boss surmounted by a *basse-taille* opaque and translucent enameled plaque representing a human-headed grotesque within a trefoil. One plaque has opaque red enamel within the interstices of





the trefoil and traces of green translucent enamel on the figure, while the other has only residual traces. The function of these bosses is clarified by the thirteenth-century writer Guillaume de Saint-Pathus, who mentions that it was the custom of the sainted Louis IX (1214–1270) to have at the table a cup with a peg in it up to which he poured wine and then added water until the wine was diluted by one part to three. Because wine was commonly diluted throughout the Middle Ages, it seems probable that these hanaps, as well as all other examples with raised central bosses, were fourteenth-century versions of Saint Louis's cup.

Hanaps vary from simple unornamented types, such as those unearthed in the so-called Arriège trove, to those with gilt repoussé, *vignetté* surface decoration, and elaborate enameled bosses. The 1360 inventory of Louis of Anjou records a large hanap with a boss in the shape of a rosette enameled in translucent red, a rare color in translucent enamel and technically difficult to achieve (“un grant hanap . . . on milieu duquel a une rosette enleeve esmaillee de rouge cler . . .”). An inventory of Charles V taken in 1380 itemizes a dozen silver-gilt hanaps with enameled bosses representing the months (“une douzaine de gran hanaps d'argent doré . . . et sont esmaillez on fons des 12 mois de l'an . . .”). This entry also establishes that hanaps were made as sets, not only as individual pieces. The two present examples may well have been part of a set rather than a pair. Louis of Anjou's 1365 inventory provides the most comprehensive record of enamel decoration of secular plate. While heraldic devices were the most common form of decoration, profane and mythical subjects appear in great numbers. The grotesques—half-human, half-beast—that decorate our hanaps can be found on other enameled vessels of the period and are pervasive inhabitants of contemporary manuscript marginalia, the most likely source for this motif.

As neither hanap bears a hallmark, it is difficult to ascertain the place of manufacture. Although town punch marks

were instituted in France by royal decree of Philippe le Hardi in December 1275, it is not unusual to find examples after this date with no marks. All royal silver was, for instance, exempt, as were silver objects made from melted silver of certain small standard objects, to say nothing of illicitly manufactured silver. Our bowls are identical in size and shape to several others excavated in the département of Arriège, all of which bear the town mark of Toulouse. Lacking any further evidence, however, the association of our bowls with Toulouse remains speculative.

Both hanaps show surface pitting and considerable patches of redeposited silver as well as brittleness and fractures caused by intergranular corrosion. These physical properties are characteristic of ancient silver that has been excavated and subsequently cleaned. Although secular plate was produced in prodigious quantities, remarkably little has survived from the fourteenth century. The vast majority was melted down, frequently in the lifetime of the original owner, to raise funds in pressing circumstances or to keep apace of current taste. Underground hoarding appears to have been virtually the only means by which silver plate was spared its inevitable fate in melting furnaces. Indeed, nearly all surviving examples are associated with excavated finds. Whatever fortunate vicissitudes allowed their survival, these rare examples of fourteenth-century French plate make a welcome and important addition to the Cloisters' holdings of secular objects.

Ex colls.: Victor Gay, Paris; R. M. W. Walker, London.

Bibliography: Gay, Victor. *Glossaire archéologique du Moyen Âge et de la Renaissance*. Paris, 1877, vol. 1, pp. 604–6, fig. B; Hôtel Drouot, Paris, sale catalogue (Victor Gay sale), March 26, 1909, lot. 241; Christie, Manson & Woods, Ltd., London, sale catalogue (R. W. M. Walker sale), July 10, 1945, lot 110; Christie, Manson & Woods, Ltd., London, sale catalogue, Dec. 9, 1980, lot. 19, illus. Related references: Oman, Charles. “A Mysterious Hoard of Early French Silver.” *Pantheon* 2 (March–April 1961): 82–87; Lightbown, R. W. *Secular Goldsmiths' Work in Medieval France: A History*, Society of Antiquarians vol. 36, London, 1978; Gaborit-Chopin, Danielle. In *Les Fastes du Gothique: Le siècle de Charles V*, exhibition catalogue, Paris, 1981, nos. 198, 206, and 208.

MASTER OF THE AMSTERDAM CABINET  
*German (Middle Rhine), active 3rd quarter 15th century*

**VIRGIN OF THE APOCALYPSE (MARIA  
APOCALYPTICA)**

1480–88. Glass with enamel and silver stain, 13<sup>3</sup>/<sub>4</sub> × 8<sup>5</sup>/<sub>8</sub>" (35 × 22 cm). The Cloisters Collection. 1982.47.1

The Master of the Amsterdam Cabinet is one of the most innovative, expressive, influential, and yet enigmatic artistic personalities of the second half of the fifteenth century in the North. His principal works are ninety-one drypoint etchings, eighty of which have long been housed in the printroom of the Rijksmuseum, Amsterdam. Since these works were first systematically studied by Max Lehrs in 1893, the identity, origin, style, and production of the Master of the Amsterdam Cabinet have been the focus of continual theorizing and heated debate. He has been called Netherlandish, German, and then a Netherlander working in the Middle Rhine. His name has been given as Erhard Reuwich, Nikolaus Nievergalt, and Heinrich Lang or Heinrich Mang. He has been said to be the young Matthias Grünewald, the aging Hans Holbein the Elder, Bartholomäus Zeitblom, Lucas Cranach, and Wilhelm Pleydenwurff, among others. Graphic works, panel paintings, manuscripts, sculpture, book illustrations, and stained glass in such numbers and heterogeneous styles as to be beyond the abilities of even the most prodigiously energetic and inventive personality have been attributed to him.

While his precise identity may never be discovered, the Master of the Amsterdam Cabinet's hand can also be detected in three illustrations in a medieval housebook belonging to the Fürsten von Waldburg-Wolfegg-Waldsee. This manuscript, essentially a gunsmith's manual, contains a variety of formulas and technical notes, as well as numerous drawings of mechanical devices and military equipment. The manuscript begins, in a less practical vein, with a series of full-page pen-and-ink drawings, accompanied by verse, representing the Children of the Planets. Those of Mars, Sol, and Luna are by the Master of the Amsterdam Cabinet, while the remaining drawings and a series of genre and tournament scenes are by a lesser hand that can best be identified as the Master of the Housebook. The masters were closely associated, undoubtedly collaborating for a time in the same workshop. In addition to the drypoints and the three illustrations in the Housebook, the Master of the Amsterdam Cabinet may be credited, with some assuredness, with large passages in the six surviving panels from a Passion altar believed to come from a church in Speyer and now divided among Freiburg, Frankfurt, and Berlin; a Nativity panel in Munich; the Pair of Lovers panel in Gotha; at least two of the nine surviving panels from a Life of the Virgin altar now in Mainz and thought to have come from the Liebfrauenkirche in the same city; four Gospel book illuminations of the Evangelists, now in Cleveland; and a pen-and-ink drawing of two lovers, in Berlin. There is a large body of work either influenced by the Master of the Amsterdam Cabinet or based on his compositions, and a larger body stylistically related to him, much of which has been inaccurately attributed to him. In the large group of stained glass associated with the styles of the Housebook, this recently acquired stained glass panel of the Virgin of the Apocalypse alone bears the hallmarks of the Master of the Amsterdam Cabinet himself.

The Virgin, standing on a crescent moon and encircled by



a corona of rays of light, cradles the naked and cruciform haloed Christ Child in her arms. Draped in a loose robe with deep folds, her hair falling below her shoulders in long curled tresses, she is crowned and haloed. The wavy rays to the Virgin's left are an early, perhaps late fifteenth-century replacement, while the background is modern. The figures are painted on clear glass in black enamel, modeled with a thin mat, and toned in varying shades of yellow silver stain. The few hairline breaks through the figure have been skillfully repaired.

The Madonna standing on a crescent moon and encircled by rays of light (*Strahlenkranz Madonna auf Mondsichel*) is a specific iconographic type, of German origin, that gained currency about the middle of the fifteenth century. The type derives largely from the "woman clothed with the sun, and the moon was under her feet" (Revelations 12:2), but the significance of this apocalyptic vision transformed into a Marian image is not clear. In the celestial context, however, the radiating Virgin may be seen as Ecclesia triumphing over Synagogue, represented by the moon. Encircled by rays of the perfect light, the Virgin, also Queen of Heaven, outshines the transitory and evanescent nature of all other realms just as the sun dissipates the light of the moon. The image, however, does not rely entirely on apocalyptic sources but may also refer to the Immaculata, the Virgin as the Church and as the Spouse of Christ. Again promulgating the supremacy of the Church, the Virgin is associated with the description in the Canticle of Canticles (6:9): "Who is she that cometh forth as the morning rising, fair as the moon, bright as the sun, terrible as an army set in array?"

The painting of this panel clearly bears the characteristics of the Master of the Amsterdam Cabinet's figural style. Unmannered and freely drawn, the Virgin and Child reflect a directness and naturalness that derive from the Master's abiding interest in worldly rather than spiritual imagery. The broad rounded faces and cheeks, the thin-lined brows over widely separated eyes, the small pointed noses, and the nubby chins are stylistic hallmarks found repeatedly in his drypoints and in the drawings in the Housebook itself. The figures are full and substantial in contrast to the lean, attenuated bodies in vogue at the time.

Compositionally, this panel compares closely to the Master of the Amsterdam Cabinet's drypoints of the same subject (Lehrs 1: 23, 24, 26, and 27). The first two, though of the same period as the panel (1480s), are of lesser quality, and their authorship has been questioned. The second two, particularly Lehrs 1:27, are among the Master's finest examples of holy subjects. They are generally dated to the artist's middle to early late period (c. 1475–90). The closest stylistic parallels are seen in the young women who populate numerous secular scenes, notably the *Card Players* (Lehrs 1:73) and the *Lady with the Helmet and the "A.N." on her Escutcheon* (Lehrs 1:86). Both drypoints date to the court period (up to 1488) and are considered among the artist's most elegant works. Our stained glass panel must be contemporary with these two prints or perhaps slightly earlier, based on parallels in the three Children of the Planets drawings in the Housebook itself, which may have been completed by 1483. On a stylistic basis, then, our panel can be placed in the Master's advanced middle period (Glazer's II-B–II-D), or about 1480 or 1483 through 1488.

The softness and delicacy of the figure style are enhanced by the Master's consummate technical abilities. The crisp enameled lines, the parallel-line shading of the drapery, the stippled and crosshatched mat in the modeling, the use

of sgraffito to texture the hair are all technical refinements abundantly evident in the Master of the Amsterdam Cabinet's drypoints. These are techniques of a graphic artist and not a glass painter. This panel was not executed in the usual late medieval manner—painted under the glass by a glass-painting shop from a cartoon derived from the master drawing—but is the work of a master himself, painted directly on the glass. The balanced tensions of the drapery folds, the subtle working of the facial features, and the harmonic integrity of the figures reflect an artistry born in the painterly rather than the ornamental tradition, and represent a level of quality rarely attained by any other master of the period. A masterpiece of late Gothic painting, this stained glass is a major addition to The Cloisters Collection.

Ex coll.: Sibyll Kummer-Rothenhäusler, Zurich.

Bibliography: Wentzel, Hans. "Schwäbische Glasmalerei aus Umkreis des Hausbuchmeisters." *Pantheon* 24 (1966): 360–71; Becksmann, Rüdiger. "Das Hausbuchmeister Problem in der mittelrheinischen Glasmalerei." *Pantheon* 26 (1968): 352–67; Beeh, Wolfgang. *Das Bild in Glas*, exhibition catalogue, Hessisches Landesmuseum, Darmstadt, 1979, p. 54, no. 12. Related references: Lehrs, Max. *Der Meister des Amsterdamer Kabinetts*. Berlin, 1893–94; Glazer, Curt. "Zur Zeitbestimmung der Stiche des Hausbuchmeister." *Monatshefte für Kunstwissenschaft* 3 (1910): 145–56; Bossert, Helmuth Thomas, and Storck, Willy. *Das mittelalterliche Hausbuch nach dem Originale im Besitze des Fürsten von Waldburg-Wolfegg-Waldsee*. Leipzig, 1912.

TH

## TWO PANELS FROM AN UNIDENTIFIED CHAPEL: THE ADORATION OF THE MAGI, SAINT JOHN THE EVANGELIST, AND SAINT CATHERINE AND A HOUSEMARK

German (Cologne), c. 1510–15. Glass, painted and silver stained, each panel 14<sup>3</sup>/<sub>4</sub> × 12<sup>5</sup>/<sub>8</sub>" (37.5 × 32.1 cm). Purchase, Bequests of Kate Read Blacque, and Thomas L. Lamont, by exchange, Gift of J. Pierpont Morgan, by exchange, and Rogers Fund. 1982.47.2.3ab

In the first panel, the nude and haloed Christ Child acknowledges King Melchior, who kneels and presents his gift, a box of gold. The Child is held in the arms of his mother, who is seated upon a low bench before a cloth of honor. In the wall behind the figures, an open window discloses a cloud-filled sky, and a barren landscape is visible through the doorway behind the king. The scene is enclosed in a diaphragm arch supported by two columns. The column at the right has an ashlar base, while the one at the left rests on a parapet of broken brickwork. Divided by leads into quadrants, the panel is complete, although the Adoration scene lacks the other two Magi present in the biblical accounts; in its original setting, therefore, the panel must have been accompanied by another that would have completed the scene.

Further information as to the origin of the Adoration scene is provided by another panel, whose dimensions, format, and style suggest that it may come from the same source. The second panel is incomplete, lacking its upper right quadrant, but the division of the leading is the same as that in the Adoration scene. In the left half of the panel, a standing Saint John the Evangelist is identified by the attribute, a chalice containing a poisonous serpent, that he holds in his hand. The Evangelist looks toward the right at a second figure, only the lower portion of which has been preserved. The identity of the second figure as Saint Catherine of Alexandria can be determined by the presence



of her symbols, a broken wheel and a sword. An unidentified housemark, a shield with the initials *JF*, a star, and opposed interlocked chevrons complete the piece. As in the first panel, the figures are framed by a diaphragm arch, in this case decorated with tracery and crockets, and supported by columns with carved bases similar to that in front of King Melchior. Behind them stretches a fringed cloth of honor, and part of a quarried window is visible at the center of the scene.

Several features in the iconography of these two scenes, though fairly standard, relate them to German panel painting of the late fifteenth century and ultimately to Flemish art. Melchior's crown-encircled hat is a type that originated in early fifteenth-century Flemish painting and that persisted both in Flanders and in Germany throughout the century. The type was employed by Hugo van der Goes in his Monforte altarpiece, as was the Deckelpokal, or covered beaker, that contains the king's gift. The halos are, however, of German derivation since this convention was omitted in Flemish painting as early as the first quarter of the century. The painted cross on the Christ Child's nimbus is directly related to Cologne and to stained glass, made for the destroyed cloister of Saint Cecilia about 1450, that is now divided between the Cologne and Cleveland cathedrals.

The setting betrays both influences. Seated upon a low bench rather than a high-backed throne, Mary is the Madonna of Humility (a type that originated in Italy), but the cloth of honor in both scenes is typical of late medieval German art, as is the quarried window set high on the wall in the Saint John panel. With or without tracery, the diaphragm arch framing a scene was employed by Rogier van der Weyden, but the segmental type used in these two panels is characteristic of Cologne stained glass as early as 1465. Although the Virgin is often designated as the Church in medieval iconography (see the *Virgin of the Apocalypse*, by the Master of the Amsterdam Cabinet, page 21), she

sometimes, as in this Adoration scene, represents the Old Law of Moses. King Melchior, who sought and recognized the Christ Child as the savior of mankind, symbolizes the New Law of Jesus. Their respective roles are highlighted by the architectural supports of the framing arch. The short cloister column with its ruined parapet in front of the Virgin symbolizes the Old Law that crumbles in the presence of the New Law, as represented by the taller column with a freshly chiseled base at the side of the king. In their iconography, therefore, these panels continue older medieval traditions.

This glass is thought to have been made for a private chapel (Rode, p. 73), one that must have served a particular function. Judging from the surviving panels, the original window or windows in this chapel must have contained four scenes: two comprising the Adoration and allowing for the two missing kings, and one additional scene containing a pair of saints to balance Saint John and Saint Catherine. Had this been a family chapel in a private dwelling, only one pair of saints, one as the patron of the head of the family and the other as that of his wife, each accompanied by the donors' arms, would have been included. The continuation of the background and the framing arch of this scene leave little doubt that these two saints occupied one and the same panel—yet there is only one housemark displayed. The arms are not those of a religious establishment, nor do they belong to a noble family. Rather, they are the personal trademark of a merchant, almost impossible to identify since no record survives of these merchant marks. While these arms provide no clue as to the identity of the donor, they do suggest the type of chapel for which this glass might have been made. Most guildhalls in medieval Germany had chapels for the private devotions of their members, as did most town halls for the use of the council. Furnishings for these chapels were often provided by wealthy members. The central scene, the Adoration of the Kings, probably had special devotional significance for the



group that built the chapel. The three Magi were the patron saints of the city of Cologne in medieval times, an additional reason for supposing this glass to have originated in that area. The four saints who originally flanked the central scene probably had a similar relationship to the group rather than to the individual donors of the windows, while the housemark denoted the donor himself. The scenes were probably set as a band in openings filled with clear leaded glass behind the altar of the chapel.

Herbert Rode (p. 73) has compared these panels stylistically to a series of roundels, dated 1515, describing the life of Saint Alexius that were formerly in the Kaiser-Friedrich Museum, Berlin (Hermann Schmitz. *Die Glasgemälde des Königlichen Kunstgewerbemuseums in Berlin*. Berlin, 1913, vol. 2, pls. 76–79), but have since been destroyed, and to another panel representing the Annunciation now in the Schnütgen Museum, Cologne (*Das Schnütgen Museum, Eine Auswahl*. Cologne, 1968, no. 159b). Rode has further related this glass to panel painting in Cologne and in particular to the early work of Bartholomäus Bruyn, such as his *Visitation in Wiesbaden*, and two representations of the Vir-

gin and Child with Saint Ann, now in Chicago and Berlin. The closest of these comparisons is with the Saint Alexius panels, but our panels seem earlier in date. They may, in fact, be compared to the first glass installed in the cloister of Altenburg, not far from Cologne, glazed at the very beginning of the sixteenth century. Bruyn may have worked at Altenburg on the project later. A characteristic of the style of stained glass in Cologne during the late Middle Ages is the preference for white glass, seen in our panels. This would have been commonplace in silver stained roundels, but in panels of this scale, colorless glass is unusual. Another reason for suggesting an earlier date, about 1510, for these panels is the similarity of their setting to windows in the north aisle of the cathedral of Cologne, glazed in 1508. Further study will be necessary, however, before this perplexing question can be answered.

Ex coll.: Sibyll Kummer-Rothenhäusler, Zurich.

Bibliography: Rode, Herbert. *Herbst des Mittelalters (Glasmalerei)*, exhibition catalogue, Kunsthalle, Cologne, 1970, nos. 73 and 88, fig. 39.

JH

# ARMS AND ARMOR

Designed by  
JACQUES LOUIS DAVID  
French, 1748–1825

## SHORT SWORD (GLAIVE DE L'ECOLE DE MARS)

French, 1794. Steel, brass, wood, and red felt, length 25<sup>7</sup>/<sub>8</sub>" (65.5 cm), width 3<sup>1</sup>/<sub>2</sub>" (9 cm). Gift of Russell Barnett Aitken. 1981.362.1,2

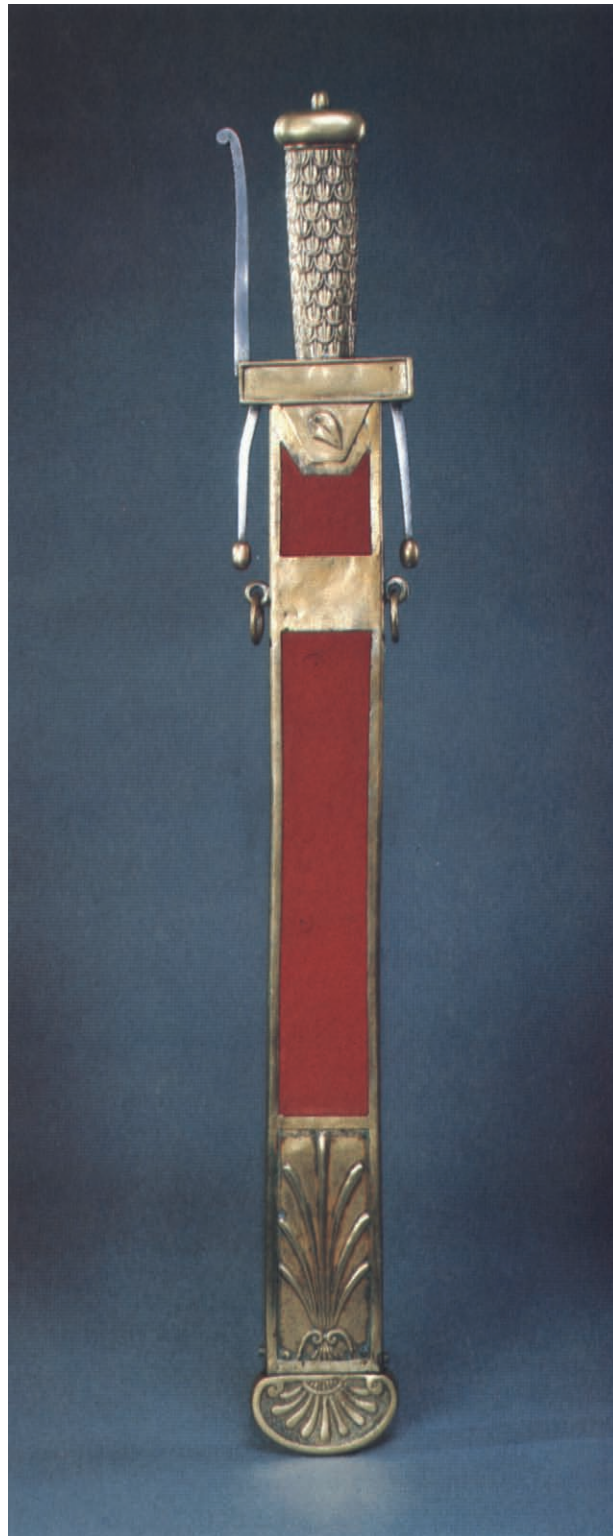
Although our department does not as a rule collect modern military weapons—and as “modern” we understand everything after the introduction of standing armies in Europe at the end of the seventeenth century—we were pleased to receive the gift of a glaive of the Ecole de Mars. In spite of its having been a regulation side arm, this glaive is of great artistic significance because it was designed by David, the leading artist of his period.

On 13 Prairial of the Revolutionary Year II (June 1, 1794), the National Convention established the Ecole de Mars, a military academy designated to turn out the cadres of the future Army of the Republic. Robespierre had prevailed on his ardent follower David to design a special uniform and side arm in the antique style for the cadets. This must have been accomplished almost immediately, because already on September 15, in the wake of Robespierre’s overthrow, David was arrested and kept incarcerated throughout the rest of the year 1794. The Ecole de Mars was abolished on 2nd Brumaire III (October 23, 1794).

The cadet’s sword was officially called a glaive, after the Roman *gladius*, the famous short sword of the legions. However, only its straight blade with parallel edges and a sharp midridge extending to the offset triangular point is an exact counterpart to its Roman prototype. The hilt is a strange hybrid of neoclassical form with added elements—angular knuckle guard and downward-curving arms of the hilt—taken from Moroccan saber hilts, which in turn were based upon late medieval Spanish sword guards. Its decoration, with neoclassical palmettes on the scabbard mountings, eagle-feather patterns on the grip, and the Cap of Liberty on the guard, is an interesting mixture of classical and Revolutionary motifs, a visual manifestation of Republican values.

A simplified version of David’s glaive was adopted as a side arm for foot artillerymen in most nineteenth-century armies, including the United States Army. David repeatedly inserted his imaginative glaive into heroic paintings of subjects of classical antiquity, such as the *Battle of Romans and Sabines* (1795), which were instrumental in forming the popular image of things Roman. For this reason, antiques hunters all too often rejoice in finding a “Roman legionnaire’s sword” that disappointingly turns out to be one of those artillery side arms.

Bibliography: Ariès, Christian. *Armes blanches militaires françaises*. Paris, 1975, vol. 23, fig. 1a–e.



HN



#### OFFICER'S RAPIER

*French, c. 1670–80. Hilt of gilt bronze; blade of steel, partly gilt; length 33" (83.8 cm). Rogers Fund. 1981.417*

In its general form, the hilt of this sword belongs to a class of military weapon worn in northern Europe during the second half of the seventeenth century. The quality of its design and decoration indicates, however, that this is no ordinary military sword but a deluxe arm intended for some high-ranking officer. The hilt is of cast bronze, elaborately chiseled and heavily gilt. Each of its elements, the pommel, grip, and guard, is deeply fluted and chiseled with acanthus ornament and oval medallions enclosing cavaliers on horseback, either as single figures or in pairs engaged in deadly combat with pistols. The relief of these figures is remarkably high and sharp, and their costumes and equipment are rendered in minute detail. The guard, which is cast in one piece, comprises a knuckle guard, shell guard, and single down-turned quillon. The heart-shaped shell guard is formed of two asymmetrical lobes pierced with a filigree formed of square and round holes, with medallions enclosing cavalry combats on the upper and lower sides of each lobe. At the center of the knuckle guard and along the rim of the shell are pairs of bulbous knobs chiseled with acanthus leaves, characteristic decorative features on hilts of this period. The narrow double-edged blade, etched and gilt with trophies of arms, strapwork, and mottoes, is an eighteenth-century replacement for the heavier cut-and-thrust blade that would originally have been mounted with this hilt.

No hilt of identical appearance to ours has come to light, but several hilts of similar construction, with fluted surfaces and acanthus decoration, are preserved in Swedish collections. These are believed to be of French or Flemish manufacture, about 1670–80, and apparently they served

as prototypes for a pattern of Swedish military sword adopted during that period. Our newly acquired sword may be one of this French or Flemish group. The remarkable quality of its craftsmanship and the fact that the figural decoration of mounted cavaliers appears to derive from the paintings by, or engravings after, Adam van der Meulen (1632–1690), painter of battles to Louis XIV, suggest that this sword is of French origin.

Bibliography: Seitz, Heribert. "De karolinska värjtypernas ursprung. Ett arv från frankrike." *Liv Rust Kammarén* 3 (1943–45): 169–204; Christie, Manson and Woods Ltd., London, sale catalogue, Nov. 18, 1981, no. 147.

SWP

#### SMALLSWORD

*English (London), c. 1788. Hilt of enameled gold; blade of steel, partly gilt; scabbard of wood, leather, and enameled gold; length 39" (99 cm). Gift of Dr. and Mrs. John C. Weber. 1981.363.1,2,3*

The smallsword, like the ubiquitous snuffbox, was an indispensable accessory of costume for the eighteenth-century gentleman and was subject to lavish decoration. Smallsword hilts were often fashioned from such fine and delicate materials as silver, gold, tortoiseshell, mother-of-pearl, porcelain, enamel, and precious stones. The enameled smallsword recently presented to our department is an outstanding example of these costly and sometimes fragile weapons and is of particular importance for the documentary value of its signed enamels.

The hilt is of two-color gold, its main surfaces chiseled with foliate scrolls against a ground of translucent blue enamel, with details highlighted in opaque white. Set into the broader faces of the hilt are oval plaques of painted enamel with classical subjects in grisaille against a dark

brown ground. The subjects of these plaques include: on either side of the pommel, profile heads of Alexander and Minerva; on the grip, figures of the Farnese Hercules and Hercules fighting the Nemean Lion; and on the upper side of the oval shell guard, putti playing with classical arms and armor. Such details as the treatment of the knuckle guard as if it were bound with laurel and colored ribbons, and the elegant scrolls that fill the area between the quillons and shell guard, demonstrate the imagination and exuberance with which the decoration was conceived. The rim of the shell is inscribed *Rundell & Bridge London*, the name of the jewelers who presumably commissioned and sold the sword. The hilt is mounted with the customary blade of hollow triangular section, blued, etched, and partly gilt near the hilt. The scabbard retains its original locket enameled in blue and white to match the hilt.

This sword belongs to a well-known group of enameled English swords (see Blair), the majority of which were intended for presentation and are inscribed to that effect. These swords appear to have been the monopoly of the London goldsmith James Morisset and of his successors Ray and Montague. Our sword, which is not recorded by Blair and bears no presentation inscription, can nevertheless be placed among the enameled swords and gold boxes attributed to Morisset. Of particular importance are the initials *AT* found at the base of the plaque bearing Hercules fighting the Nemean Lion. This is in all probability the signature of Augustus Toussaint, an enameler and miniaturist whose signature is said to be found on enameled snuffboxes painted with classical vignettes. Toussaint's father was Morisset's partner and brother-in-law, and the younger Toussaint is likely to have provided enamels for Morisset's sword hilts and gold boxes. This is the first recorded example of Toussaint's work on smallsword decoration and is a very rare example of a signed English enamel. The hilt can be dated to about 1788, when the partnership of Rundell and Bridge was established and Toussaint's last exhibition was held at the Royal Academy.

Bibliography: Blair, Claude. *Three Presentation Swords*, Victoria and Albert Museum Brochure 1, London, 1972.

SWP





# EUROPEAN SCULPTURE AND DECORATIVE ARTS



ANDREA BRIOSCO, CALLED RICCIO  
*Italian (Padua), c. 1470–1532*

## SATYR

*c. 1507. Bronze, height 14 $\frac{1}{8}$ " (35.7 cm). Rogers, Pfeiffer, Harris  
Brisbane Dick and Fletcher Funds. 1982.45*

Andrea Briosco, known as Riccio, a nickname earned by his curly hair, is the most beloved of all Renaissance masters of the bronze statuette. His saucy satyrs, which served as lamps and inkwells (this one served as both), have been particularly sought after by generations of collectors, although very few can actually have been made by him. In fact, if rigorous criteria are applied to the mass of bronze statuettes and utensils of all sorts that have been attributed to him over the years, there are only about twenty-five that pass the test as wholly autograph works. The addition to this select category of a manifestly autograph satyr, showing Riccio at the height of his robust powers, is therefore cause for rejoicing.

Riccio was trained as a goldsmith, but his major concern proved to be relief sculpture in bronze. His statuettes evolved from the confluence of these two traditions. They exhibit, on the one hand, the goldsmith's refining touches, care for detail, and minutely studied angles. On the other hand, the aptitude for relief sculpture is implicit in their planar fashioning, as in the way the goatskin clings in planes against the body of the present figure.

In dating the statuette, the fairest comparisons are with the documented relief commissions. In 1506–7, Riccio produced a pair of bronze reliefs based on the stories of Judith and David for the choir of Saint Anthony of Padua, the church known as *Il Santo*. The well-knit forms in the two reliefs exhibit a harmony and a certain effect of wholeheartedness, achieved by closely controlled chasing, that relate more to our satyr than do the later reliefs. Upon completion of the two bronze reliefs, Riccio was engaged to produce for the same church his large-scale masterpiece, a towering bronze paschal candlestick laden with reliefs and statuettes. It is likely that our satyr resulted as a sort of by-product of his initial designs for the candlestick, which includes in its largely pagan imagery four satyrs perched on the corners. His later reliefs, including certain areas of the candlestick—which was installed only in 1516—have a looser, more painterly aspect that has much in common with the aims of his contemporaries Giorgione and Titian.

Our satyr is nearly contemporaneous with the artist's most famous statuette, the *Boy with a Goat*, in the Bargello, Florence. The two have in common taut and sinuous contours, most clearly visible in profile views, and much the

same degree of finish. Patterns of the goat's hairy flanks match those of the satyr. The impressions left by punching tools, which are very noticeable on the satyr's flanks, are equally pronounced in the seated *Drinking Satyr* in Vienna.

At the Metropolitan Museum, the new satyr dominates all previous Riccio acquisitions. The best of these, from the Untermyer collection, are a seated satyr and a paired standing satyr and satyress. The former is a superior workshop product, and the latter are autograph works but in Riccio's relatively loose, visionary late manner.

Bibliography: Bode, W. *The Italian Bronze Statuettes of the Renaissance*. London, 1912, vol. 3, pl. CCXLIII, and preface by J. D. Draper to the revised edition, New York, 1980, p. xiv; Planiscig, L. *Andrea Riccio*. Vienna, 1927, pp. 346–47 and 484.

JDD

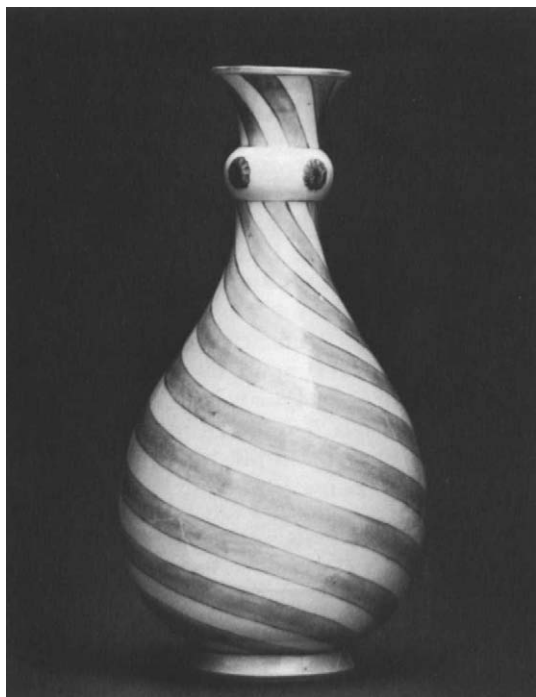
## BOTTLE

Chinese, made for the European, probably Dutch, market, 1720–30. Hard-paste porcelain, height 9½" (24.1 cm). Purchase, Winfield Foundation Gift. 1982.27

No better evidence of familiarity with European glass in China need be sought beyond Emperor K'ang Hsi's own statement that during his reign "we learned in a short time to make glassware that is superior to that made in the West." This bottle, Eastern in shape but Venetian in decorative style, must owe its existence to this familiarity. It is a remarkable translation into the porcelain medium of the sixteenth-century *vetro a fili* technique: the incorporation into a clear glass matrix of blown rods—usually white, but sometimes colored—to produce a pattern of vertical or spiraling stripes.

The bottle is one of only three known models of export porcelain that evoke glass techniques, but it would not have been copied directly from an Italian example since the shape does not occur until later. Venetian glass was widely imitated in northern Europe in the seventeenth century, and the bottle could have been copied from a Dutch glass adaptation of a Venetian model. It could also, however, derive from a version in Delft faïence.

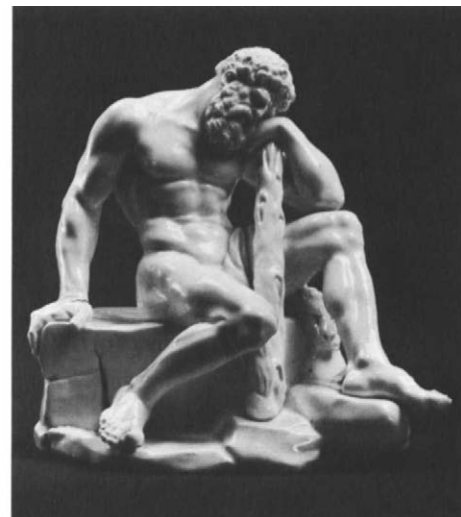
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**FIGURE OF A MARINE DEITY** (one of six)  
Italian (Doccia), 1750–55. Hard-paste porcelain, height 7¾" (18.6 cm). Purchase, The Charles E. Sampson Memorial Fund, and Gift of Mrs. Harold D. Shattuck, by exchange. 1982.6.5

## HERCULES

Italian (possibly Le Nove), c. 1765. Hard-paste porcelain, height 8¾" (22.3 cm). The Charles E. Sampson Memorial Fund. 1981.412



The majority of European porcelain factories that started up in the mid-eighteenth century looked to Meissen for at least some of their figure models, but Italian porcelain sculpture was unusually free of German influence. At Doccia, stylistic precedent was set by Carlo Ginori, the founder of the factory, whose interest in Florentine bronze statuettes of the Baroque period led him to acquire over 150 examples, most of them in the form of wax models from which molds were made at Doccia for translation into porcelain.

From their size and character these six figures (of which one is illustrated here) would seem to have been conceived in terms of porcelain, and their style recalls the work of Giuseppe Piamontini and Giovanni Battista Foggini, both of whom supplied the factory with original models. The figures were once part of a centerpiece that probably included dishes or vases and perhaps some additional figures, all grouped on a plateau (the slightly curved profiles of the silver rims to which the figures are attached—the bases themselves are modern—indicate they formed a small circle). The principal function of the porcelain figure in the eighteenth century was as an element in a centerpiece or *surtout de table*, but few of these have survived intact since the individual figures have long since been dispersed. One of these few was also made at Doccia, and, like this one, it abounds with the marine motifs to which Ginori was particularly attracted. Although these figures represent only part of a complete decorative scheme, they form a dynamic compositional unit, the vigor of their poses and modeling evoking the fluid motion of waves and the sea.

In a marked contrast of mood is a small but compelling figure of Hercules resting from his labors, the relaxation of his pose belied by latent tension. The model is replete with classical overtones, of which the most apparent is the so-called Belvedere Torso, but it is nonetheless a model of originality. Its authorship is uncertain. The clear white hard paste and lustrous glaze are not those of Doccia or Cozzi; the presence of numerous fire-cracks suggests a factory not yet in



control of work of this kind, but the figure is sure and powerful. It may have been made at Le Nove, northwest of Venice, in the little-known early period of that factory, which was founded in 1762.

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**GIOVACCHINO BELLI**  
*Italian (Rome), 1756–1822; master 1787*

**COVERED BOWL AND PLATE**  
*1815–20. Silver gilt, height 8¼" (21 cm). Purchase, Gift of Mrs. Harold D. Shattuck, by exchange. 1981.204.1a–i,2*

Belli's version of the Empire style is seen here to be more relaxed and ingratiating than the contemporary French interpretation with its formal, rather static elegance. The friezes of putti are charming for their playfulness, and their dancelike rhythm is echoed in the graceful postures of the erotes on the handles and the figures of Loyalty and Friendship—attended by a faithful dog—on the cover.

The iconography reflects a mixture of influences, including the reliefs of infants made in Rome in the seventeenth century by the Flemish-born sculptor François Duquesnoy, and such lighthearted figures as those painted on the walls of the house of the Vettii at Pompeii. The bowl itself—possibly a sugar bowl or an individual tureen—is of an attenuated neoclassical form well suited to the easy grace of the figures.

CLC



**ANTOINE-AUGUSTIN (called AUGUSTE) PREAULT**  
*French, 1809–1879*

**VENUS AND THE SPHINX and JUPITER AND THE SPHINX**

*1868. Tinted plaster. Venus: height 41¾" (106 cm); Jupiter: height 46⅛" (117 cm). Purchase, Lita Annenberg Hazen Charitable Trust Gift, in honor of Ambassador Walter A. Annenberg. 1981.319.1,2*

Auguste Préault occupies a central position in the group of French artists who in the 1830s revolted against the cold and worn-out conventions of neoclassical art. Préault's sculpture is, nevertheless, exceedingly rare and hard to find, even in French museums, owing in part to the fact that like most of the sculptors of the Romantic movement, he was consistently rejected from the Paris Salons throughout the 1830s and 1840s and, thus, effectively denied public exhibition. Recognition came after the Revolution of 1848, and among other official commissions, Préault received one from the Ministry of Fine Arts in 1867 for a pair of pendant sculptures, *Venus and the Sphinx* and *Jupiter and the Sphinx*, for the garden of the palace of Fontainebleau.

From Charles Millard's as yet unpublished monograph on Préault, we know that the sculptor was making clay sketches for the Fontainebleau figures in August 1867, and that working models in plaster were finished in November 1868. These models would be used, in accord with the customary sculptural practice of the time, by a professional stone carver or *praticien* to translate the sculptor's original ideas into the monumental stone groups, completed in 1870, and still today at Fontainebleau. The Metropolitan Museum's plasters are undoubtedly Préault's working models, for among other indications, their surfaces reveal the traces of pointing, a technique used by the stone car-



ers to insure accuracy of form in the stone versions. Reflecting as they do the bold, even violent modeling of Préault's original work in clay, these plaster models are prized as the truest and most immediate record of the sculptor's autograph modeling.

Préault rarely turned to classical sources for inspiration, but when he did, his vision was a Romantic one. This enigmatic pair, marvelous for their unity of human and animal forms, contrasts the languid and sensuous figure of Venus, half reclining on the back of a female sphinx, with the rugged vigor of Jupiter, seated on a horned sphinx of somewhat ambiguous sex. We know from the sculptor's titles that they represent the goddess of love and the lord of heaven and father of the gods from classical mythology. The sphinxes are hybrid creatures that also have their origins in antiquity, probably in Egypt, although this powerful and potentially stormy pair are closer to the Greek notion of the sphinx as an unpredictable, cranky, and ferocious adversary, as depicted in the story of Oedipus. There are other references to the antique: Jupiter's head, for example, specific in character rather than archetypal, can be recognized as that of Mausolus from Halicarnassus, discovered only a few years earlier; and Jupiter's sphinx wears the horns of the Hellenistic deity Zeus-Ammon. There is, however, no direct precedent in antique iconography for either of Préault's sculptural groups. They apparently embody some private and unexplained allegorical meaning.

Bibliography: Locquin, Jean. "Un grand statuaire Romantique: Auguste Préault 1809–1879." *La Renaissance de l'Art Français* 3 (Nov. 1920): 460; Lami, Stanislas. *Dictionnaire de sculpteurs de l'école française au dix-neuvième siècle*. Paris, 1921, vol. 4, p. 118; Mower, David. "Antoine-Augustin Préault (1809–1879)." *The Art Bulletin* 63 (June 1981): 301 and 302, figs. 18 and 19.

CV

VICTOR PETER  
French, 1840–1918

#### PORTRAIT OF RODIN

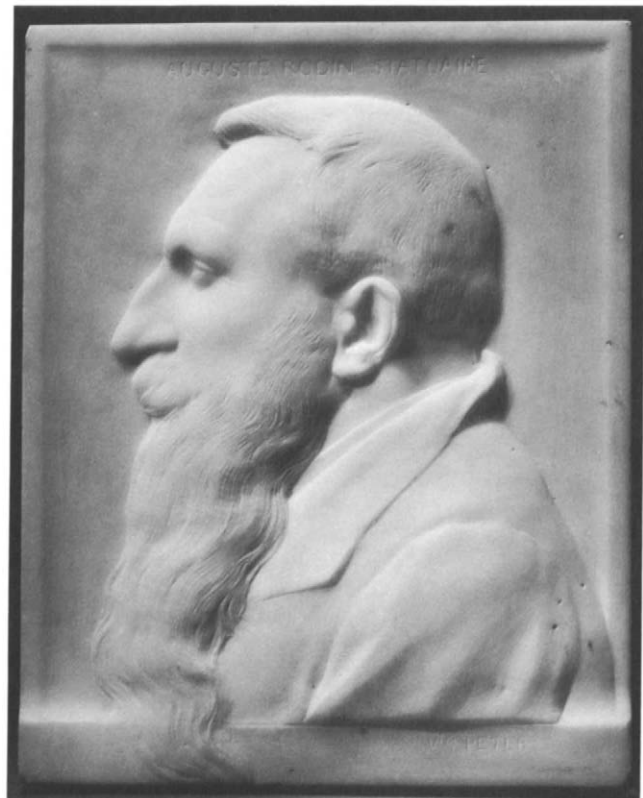
c. 1900. Marble relief, 11<sup>3</sup>/<sub>4</sub> × 9<sup>1</sup>/<sub>2</sub>" (30 × 24.1 cm). Purchase, Rogers Fund, and Gift of Irwin Untermyer, by exchange. 1982.19

Auguste Rodin (1840–1917) was already world-famous at the time of this portrait, a touching act of homage by an exact contemporary. Victor Peter was much in demand as a finisher of other sculptors' marbles, including Rodin's,

although he is better remembered as a maker of small portrait medallions and charming reliefs with animal subjects. A medallion of Rodin was among those Peter showed at the Exposition Universelle of 1900. Here his style is monumental as befitting his subject—the massive countenance filling the space, the beard indeed falling over the edge—but the carving is carried out with an ineffable tenderness.

This is the Museum's only European example in marble of the low-relief style, essentially adapted from the *rilievo schiacciato* of the Early Renaissance, as it was practiced about the turn of the century and notably in the United States by such artists as Augustus Saint-Gaudens.

JDD





# COSTUME INSTITUTE

## PELERINE

*European, c. 1840. Feathers on canvas, length at center back 12" (30.5 cm). Gift of Susan A. Morison and Mary A. Jimenez, in memory of Susan B. Abell. 1981.527.1*

One of our most unusual acquisitions in the past year is a feather pelerine—the first to be acquired by the Costume Institute—covered entirely with a variety of colorful feathers. Pelerines, short, shaped ladies' capes, first appeared about 1744. The name "pelerine" is derived from the feminine form of the word *pelerin*, or pilgrim, and later a pilgrim's cape or mantle. Eighteenth-century pelerines were generally capelets with hoods. By the 1820s, they had taken the form of cape collars. Some matched the gowns with which they were worn. Others were made of fine white cotton or linen and trimmed with delicate embroidery or lace. For winter, padded silk or velvet pelerines were worn with cloaks. Although feather pelerines are a rarity in costume collections, it has been noted that "the feather pelerine was a feature of this decade [1840–50], often homemade, of barnyard feathers stitched by hand to a canvas ground, the feathers arranged to form decorative patterns" (*Handbook of English Costume in the Nineteenth Century*). The feathers on our pelerine appear at first glance to be of Chinese origin because of the cape's exotic appearance. Analysis reveals, however, that the plumage is that of birds native to Europe during the eighteenth and nine-

teenth centuries. Feathers from peafowl, duck, domestic cock and chicken, guinea fowl, and silver pheasant have been hand sewn onto canvas in an abstract pattern. The reverse of the pelerine is lined with swan or goose down, a lining and trim popular on ladies' outerwear during the period.

Bibliography: Cunnington, Willett, and Cunnington, Phillis. *Handbook of English Costume in the Nineteenth Century*. London, 1959.

Consultants: John Bull and Mary LeCroy, curators, Department of Ornithology, American Museum of Natural History, New York.

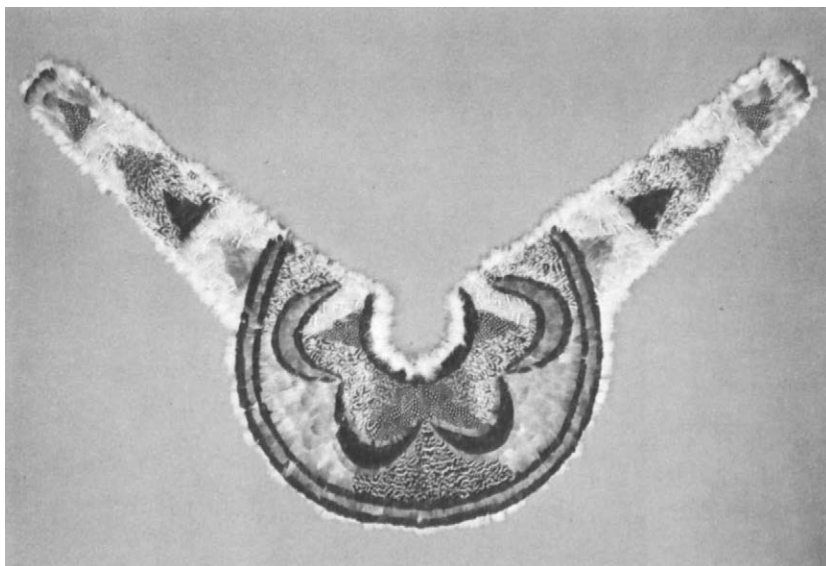
## TWO EVENING GOWNS

*French, 1911–12. Silk with beaded trim, length at center back: left, 48½" (123.2 cm); right, 69" (175.5 cm). Purchase, Isabel Shults Gift. 1981.328.3,9*

By 1910 the link between women's fashions of the first decade of the twentieth century and those of the late nineteenth was clearly severed. Uncertain precisely how to express the new directions that called for freedom from earlier restrictions of form and color, designers vacillated in a trial-and-error pattern in an effort to accommodate the sociological, technological, and aesthetic changes emerging in the new century. As a result, representative examples, particularly fine ones, have been difficult to find. The Costume Institute has therefore been most fortunate to acquire a

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Entries by Stella Blum, Curator

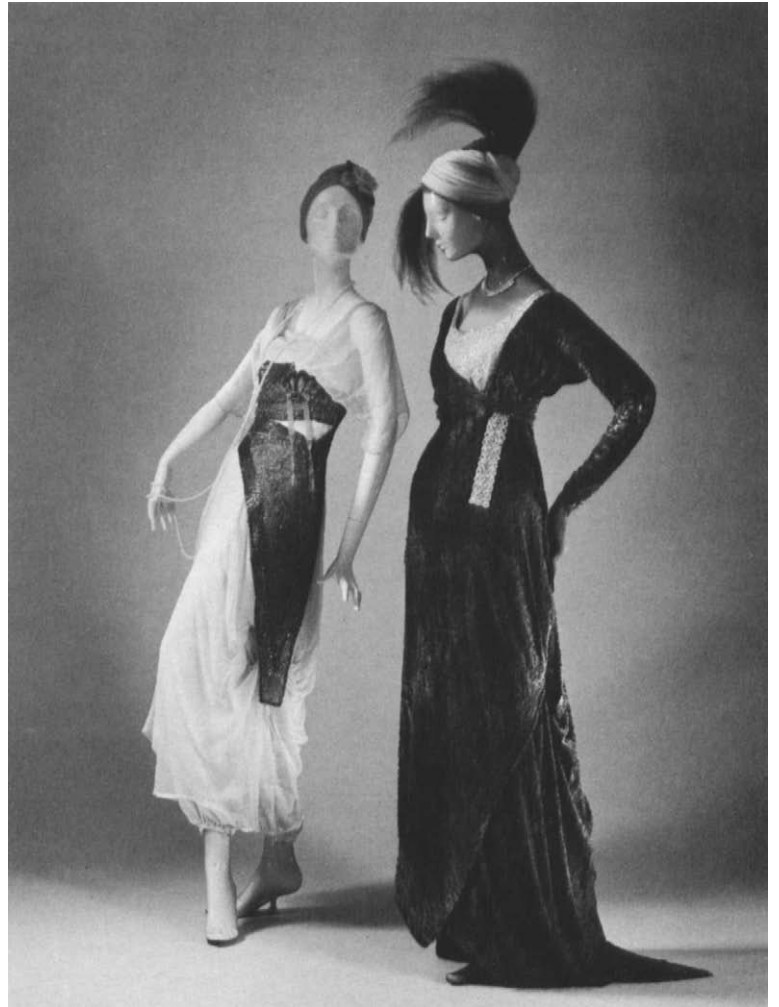


group of nine splendid gowns, two of which are illustrated here, from 1911–12.

In 1908 Paul Poiret, sensitive to the needs for change, introduced classically styled fashions for women that could be worn without restrictive corsets. The dramatic spectacle of the vibrantly colored unencumbered costumes worn by the dancers of the Ballets Russes, which opened in Paris in 1909, augmented Poiret's statement. Soon gowns of softly draped fabrics gently followed the curves of the female body. Low décolletages veiled the breasts, and soft folds revealed the shape of the thighs. This was in sharp contrast to the earlier rigid silhouettes that featured solid-looking, inflated "monobosoms," tightly corseted "wasp-waists," and skirts so stiffened with linings and petticoats that they gave little clue as to the existence of legs underneath.

As is the case in most transitional periods, there was a wide diversity of approach to fashion just before World War I. "The Grand Prix d'Automne, vastly more important than any other similar event of the entire year, was positively brilliant from a dress point of view. The modes displayed that day were varied enough to cause intense anguish of mind to one seeking hints for her own wardrobe" (*Vogue*, October 1, 1910). In response to an eagerness for something new, many styles emerged that were lacking in taste and integrity. Our newly acquired gowns successfully blend the neoclassical spirit with something of the Oriental flamboyance of the Diaghilev ballets, the main fashion elements of the era. "Draperies Almost Grecian in Their Simplicity, and Shimmering Fabrics of Eastern Richness and Splendor, Characterize New Evening Gowns" (*Vogue*, October 1, 1911). Our gowns show the fluid gracefulness typical of these fashions, and each in its own way embodies the feeling of the East. One, of pale pink silk, has a draped skirt sheer enough to reveal pink harem-style trousers. The other, of lightweight, deep blue, patterned voided velvet, recalls the range of colors introduced in the Diaghilev ballets. "The gorgeous colors which are being used this autumn were inspired by the Russian ballet. And it is undoubtedly true that the strong rich coloring of the scenery and costumes from the clever brush of Léon Bakst made a deep impression on the feminine mind, and therefore on fashions" (*Vogue*, September 1, 1912). Both gowns were designed by the French couturière Jeanne Hallée, as were six others in the group. All appear to be unaltered, and in excellent condition considering the fragility of the fabrics used and the makeshift dressmaking techniques characteristic of the era. The addition of these gowns to our collection will document more fully this fascinating transitional period when fashions in their unique manner presaged the demise of the Belle Époque and then evolved by the 1920s into a completely new concept of dress for women.

Bibliography: *Vogue*, 1911, 1912; *L'Art et la Mode*, Paris, 1911–12; Poiret, Paul. *King of Fashion: An Autobiography*. Philadelphia, 1931; Kochno, Boris. *Diaghilev and the Ballets Russes*. New York, 1970.



# MUSICAL INSTRUMENTS



C. LALLIER (?)  
*French, active c. 1700*

## SPINET

*c. 1700. Wood and various other materials, length 63" (160 cm).  
Fletcher Fund. 1981.323*

**I**ntended for domestic rather than professional or courtly use, our modest walnut spinet was located at historic Kinderhook Manor in upstate New York. A rare example of French provincial construction in late seventeenth-century style, the spinet was enlarged in compass to accommodate later Baroque music; the additional five keys have now been removed and the arcaded ebony-and-bone keyboard restored to its original fifty-note range. The turned balusters of the separate stand are replacements, but the music drawer under the keyboard is an original feature. Perhaps about the time of the enlargement the soundboard was gaily painted with a bouquet and cherubs. A scrollwork rosette takes the place of a guild emblem in the sound hole, but the builder, who is otherwise unknown, has his name stamped (now indistinctly) on the lowest key. The instrument has but one set of strings and consequently no tonal variety. However, the silvery sound is full of charm and the mechanism remains responsive, making the spinet a welcome resource for accompanimental and solo use. It joins in the collection a number of English and American spinets of similar shape but more recent origin.

## CLAVICYTHERIUM

*Austrian, mid-18th century. Wood and various other materials,  
height 9'2" (280 cm). Gift of Helen C. Lanier. 1981.477*

**T**his imposing upright harpsichord, the work of an ingenious but unknown builder, surely once graced an elegant salon. After perhaps a century of disuse, it was brought to New York about 1900 to furnish a town-house music room, and was restored to playing condition. The lightly constructed Italianate case, painted dark green with gilt carvings, opens over the keyboard to reveal colorful flowers scattered on the soundboard, wrest plank, and doors. A horizontal molding with floral garland protects the plucking mechanism, two rows of delicate jacks controlled by levers at the left. Both sets of strings sound at unison pitch. The neatly carved five-octave keyboard is faced with ebony and bone. The instrument rests on a separate stand with cabriole legs. A seemingly irrational curve near the center of both bridges was certainly intentional, since the



original iron tuning pins follow scribed guidelines that echo this curve. In place of the pewter guild emblem typical of northern instruments, a scrollwork ornament fills the flower-encircled sound hole; the floral motifs, however, as well as the keyboard design, reflect French influence. This eclectic clavicytherium, which has no counterpart in the United States, is one of the most attractive to have survived from the Baroque era.

#### THOMAS APPLETON

*American (Boston), active 1806–69*

#### PIPE ORGAN

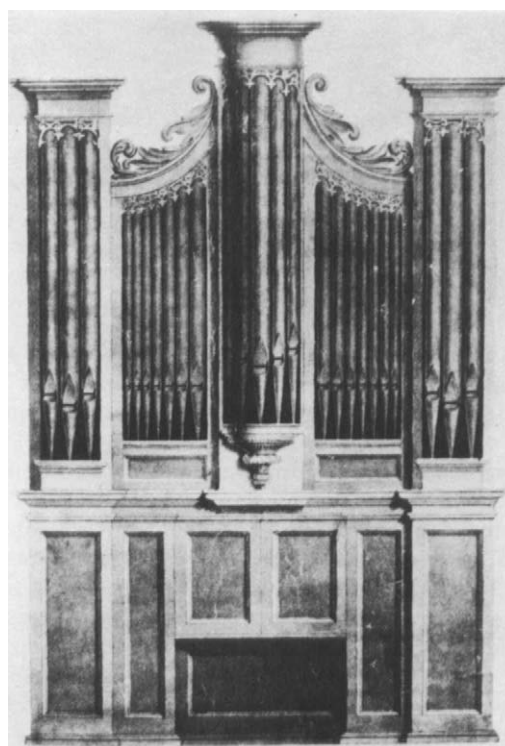
*c. 1830. Wood, metal, and various other materials, height 16' (488 cm). Funds from various donors. 1982.59*

In 1981 a pipe organ enthusiast visiting churches in Pennsylvania chanced upon a handsome organ by one of New England's foremost nineteenth-century builders. He brought his discovery to the attention of the Organ Clearing House, an organization dedicated to preserving distinguished instruments, which in turn notified this department. After months of negotiation with the parish priest, we were able to purchase the organ and remove it with help from members of the Organ Historical Society, some of whom traveled from Michigan and Virginia to participate in the complex operation.

The organ, a fairly large one by contemporary standards, had been moved about 1883 to Sacred Heart Church in Plains, Pennsylvania, from an unrecorded earlier location. Placed in a rear gallery, where the tall case extended through an opening above the ceiling, the organ eventually fell into disuse and escaped the ravages of well-meaning rebuilders. While the Greek Revival mahogany case with gilt pipes suffered superficial damage, the interior pipework, tracker action, and hand-pumped bellows are virtually intact. The fine reed pipes, which remain in marvelous condition, are among the oldest in any American organ. In all, there are sixteen ranks of wood and metal pipes operated by draw-knobs flanking two keyboards. A pedal board was added (replacing an earlier one of shorter compass) when the organ was moved; at that time the four lowest manual notes were removed. Restoration of the original range is an eventual goal of restoration, but the organ will first be reassembled in its present form when installed later this year on a balcony of the André Mertens Galleries overlooking the Arms and Armor Hall, a perfect acoustical environment.

Since the disassembled organ is not suitable for illustration, pictured here is a drawing of a nearly identical case built by Appleton in 1825 for the Beneficent Congregational Church in Providence, Rhode Island. The drawing, thought to be by Appleton himself, shows the console enclosed by short rectangular doors above a recess for the organist's legs. Bellows and mechanism occupy the paneled base, while the pipework rises behind the façade of diapasons.

Appleton learned his exacting craft as an associate of William Goodrich, Boston's principal builder. He later joined partnership with Alpheus Babcock, a leading piano manufacturer who trained Jonas Chickering (see harpsichord, below) and whose instruments are represented in our collection. Appleton's last organ, built in 1869, did not differ essentially from ours. A conservative, English-oriented maker, he was highly regarded for ele-



gant craftsmanship and tonal refinement. Extant Appleton organs are, nevertheless, scarce today, and we are indeed fortunate to have here the purest and perhaps the oldest surviving example of his work.



#### CHICKERING AND SONS

*Under the direction of* ARNOLD DOLMETSCH, 1858–1940

#### HARPSICHORD

*American (Boston), 1909. Wood and various other materials, length 7' 10½" (240 cm). Gift of Mr. and Mrs. Richard H. Dana. 1981.374*

The French-born instrument builder and musician Arnold Dolmetsch was nearing the end of his five-year tenure as head of the pioneering department of historic instruments at Chickering and Sons when he designed this harpsichord. The venerable firm of piano builders, recognizing the potential of Dolmetsch's radical ideas, produced superior clavichords and spinets and magnificent harpsichords such as this under his supervision until an economic slump ended the enterprise in 1910. By that time Dolmetsch had established Boston at the forefront of the early-music revival in America; later he carried on his activity in England. Dolmetsch-Chickering instruments, as fine as any being made abroad, aroused intense interest among historically minded musicians. This harpsichord, serial number 59, was the first one ever played by the renowned American harpsichordist Ralph Kirkpatrick. The very next one, number 60, was owned by the composer Ferruccio Busoni, who played a Dolmetsch clavichord for Theodore Roosevelt at the White House. Based much more closely on eighteenth-century models than are the Pleyel harpsichords championed by Wanda Landowska, Dolmetsch's nevertheless incorporate modern conveniences such as the six pedals that here control three sets of strings, a mute stop, and a coupler connecting the two five-octave keyboards. Traditional Latin mottoes are inscribed in gold within the vermilion lid. A specialized outgrowth of the Arts and Crafts movement, this harpsichord and three smaller Dolmetsch instruments in our collection represent an important but still little-known chapter in America's musical history.

Bibliography: Campbell, Margaret. *Dolmetsch: The Man and His Work*. Seattle, 1975.

# EUROPEAN PAINTINGS

*Attributed to*

**NICCOLO DI TOMMASO**

*Italian (Florence), active 1343–76*

## **HEAD OF CHRIST**

*Tempera on wood, gold ground. Overall, with engaged frame, 11<sup>5</sup>/<sub>8</sub> × 8<sup>1</sup>/<sub>8</sub>" (29.5 × 20.6 cm); painted surface 9<sup>5</sup>/<sub>8</sub> × 6<sup>1</sup>/<sub>8</sub>" (24.4 × 15.6 cm). Inscribed (on collar of Christ): :PACEM:MEAM :dOVOBIS: ("My peace I give unto you." John 14:27). Gift of The Jack and Belle Linsky Foundation, Inc. 1981.365.2*

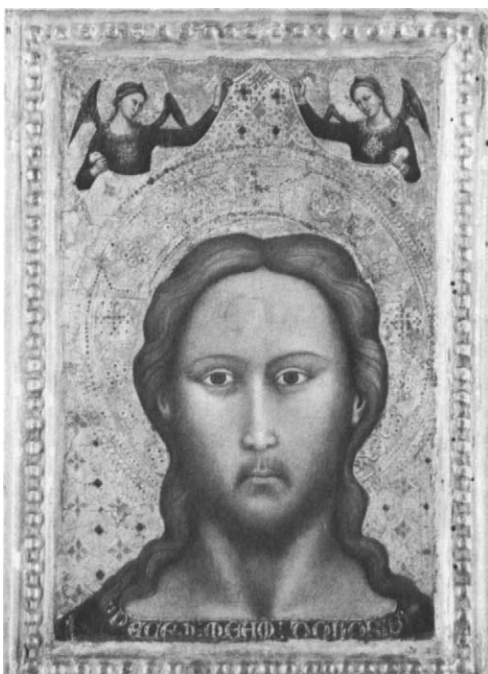
**I**solated images of Christ are extremely rare in fourteenth-century Italian painting, and this picture, where the head of Christ is shown against a patterned cloth held by two diminutive angels, is unique. Its composition may reflect the Sudarium, or Veronica's Veil, which was preserved in Saint Peter's, Rome, and was the focus of a growing cult. Be that as it may, the picture, which is in its original, though regilt, frame, probably served as a pax—a tablet used in passing the kiss of peace during mass. Such tablets were employed with increasing frequency in the thirteenth and fourteenth centuries. They were commonly made of metal, but some painted panels are known. Espe-

cially appropriate to this liturgical function is the inscription from the Gospel of Saint John on the collar of Christ's blue robe, which underscores the intense, hieratic quality of his frontally viewed face.

Niccolò di Tommaso, to whom the picture is attributed, is principally known today for a fresco cycle in the church of Sant Antonio (or the Convento del T) in Pistoia, where he was working in 1372. A signed and dated triptych of 1371 is in the Museo Nazionale di San Martino, Naples. The artist is also the author of a detached fresco—possibly from the lunette over a tomb—now in The Cloisters, and a number of small panels can also be attributed to him. The Museum's *Head of Christ* is probably contemporary with the fresco cycle at Pistoia: the angels show a marked similarity to the Virgin of the Annunciation. In few panel paintings by Niccolò di Tommaso, however, is the execution so refined, and it would be difficult to find a parallel in his work for the ingenious way the gesture of the angels has been integrated into the scalloped border of the cloth they hold. Both in its conception and probable function, this magical little picture is exceptional.

*Bibliography: Meiss, M. *Painting in Florence and Siena After the Black Death*. Princeton, 1951.*

KC



## **MASTER OF THE KAHN SAINT CATHERINE**

*Italian (Florence), c. 1380*

### **SAINT CATHERINE OF ALEXANDRIA DISPUTING AND TWO DONORS**

*Tempera on wood, gold ground. Overall, with engaged frame, 22<sup>3</sup>/<sub>4</sub> × 18<sup>1</sup>/<sub>4</sub>" (57.8 × 46.4 cm); painted surface 21<sup>1</sup>/<sub>4</sub> × 16<sup>3</sup>/<sub>4</sub>" (54 × 42.5 cm). Bequest of Jean Fowles, in memory of her first husband, R. Langton Douglas, 1981. 1982.35.1*

**A** princess of great beauty and intellect, Saint Catherine dedicated her life to Christ while still a maiden. When Emperor Maxentius ordered sacrifice be made to idols, not only did Catherine refuse, but she attempted to convert the emperor, who summoned fifty of the most eminent orators of the land to defeat her arguments. Catherine's logic and ardor ended by converting the orators, whom the emperor, in a rage, condemned to be burned at the stake. In the present painting Saint Catherine, richly garbed and seated on an elaborate throne, is shown counting off the points of her dispute to two of the orators, who are dressed in the red robes of scholars and wear halos as an indication of their prospective martyrdom. At the left kneel the two diminutive donors for whom the picture was painted. They wear





PERUGINO (PIETRO DI CRISTOFORO VANNUCCI)  
*Italian (Umbria), active by 1469; d. 1523*

**SAINTS JOHN THE BAPTIST AND LUCY**

*Oil (?) and gold on wood, each 63 × 26 3/8" (160 × 67 cm). Gift of The Jack and Belle Linsky Foundation, Inc. 1981.293.1,2*

One of the most novel and controversial structures erected in Florence in the second half of the fifteenth century was the tribune of the Servite church of the Santissima Annunziata. It had a circular ground plan that was clearly based on ancient Roman buildings, and, although it was begun by the Medicean architect Michelozzo between 1444 and 1453, it later involved the great theorist and humanist Leon Battista Alberti. The tribune was roofed by 1476, but some twenty-four years elapsed before a Servite friar, Zaccaria di Lorenzo, expressed the desire to provide an altarpiece for the high altar "in conformity with the structure already built." The enormous, double-sided altarpiece was designed by Baccio d' Agnolo, who was also responsible for the framework of Ghirlandaio's high altarpiece at Santa Maria Novella, and had the appearance of a free-standing triumphal arch. In 1503, Filippino Lippi began work on the central panel of the *Deposition from the Cross*, which was to face the nave. On his death the following year, the commission was transferred to Perugino. Between 1505 and 1507, Perugino completed the *Deposition* and painted an *Assumption of the Virgin* to face the choir, as well as three pairs of full-length standing saints destined to flank each of the principal scenes and to decorate the width of the altarpiece. The *Deposition* is now in the Accademia; the *Assumption* is in a side chapel of the Annunziata; two pairs of saints, probably from the back of the altarpiece, are in the Lindenau Museum, Altenburg; and two more, cut down and probably from the width, are divided between the Galleria Nazionale in Rome and a private collection. The present pair of saints seems to have flanked the *Deposition from the Cross*.

In general, critics have not shown a great deal of appreciation for this work. A contemporary cryptically remarked that Perugino had painted the part facing the choir "molto male" (very badly), and Vasari later elaborated upon this verdict. The *Assumption of the Virgin* and the two saints that stood beside it are indeed weakly executed. The *Deposition from the Cross* and the two present panels, on the other hand, were painted with unfailing care and are works of great distinction. In a fashion typical of Perugino, the two saints are conceived as mirror images. Saint John is shown with his left foot centered on the pavement, his right arm held in a diagonal position in front of his torso, and his left arm aligned with the curving hemline of his pale blue and wine-colored cloak. Saint Lucy, who holds a flaming lamp in reference to her name (*lux*, light), has her right foot centered on the pavement while her left arm is held in front of her torso and her right arm aligned with the hemline of her muted yellow cloak. Even the folds of the cloaks and the position of the fingers are arranged to form complementary patterns. No other fifteenth-century artist conceived his work in such a remarkably abstract way. The subdued coloring and attention to the effects of light and shadow are somewhat exceptional in Perugino's work of this date and surely mark a response to Fra Bartolomeo. It is a tribute to Perugino that the two saints now in the Museum can bear comparison with Raphael's exactly contemporary Colonna Altarpiece, which hangs in an adjacent gallery. These are, without doubt, the

the habits of Franciscan tertiaries (a lay order), and may conceivably show a mother and her son.

Several devotional pictures of Saint Catherine enthroned are known, but there are no parallels for showing her disputing with the orators outside a narrative series. No less exceptional is the lavish technique with which her brocaded dress is described. Her cloak is lined with ermine, a heavy, jeweled belt circles her waist, and on her breast she wears a quatrefoil brooch with what appears to be a winged Amor incised on it. The choice of this last detail is surely not casual, but neither is its meaning clear. Judging from the manner in which the throne and the tooling along the edges of the gold background are cut off abruptly at the top, the panel was probably cropped, perhaps when the present frame was applied. In other respects, however, the picture is in an unusually pure state of preservation.

When the picture was first published early in this century, it hung in the palatial home of Otto Kahn on Fifth Avenue, and Bernard Berenson's designation of its author as the Master of the Kahn Saint Catherine derives from this fact. The small group of works that Berenson ascribed to this artist seem to have been painted about 1380, under the influence of the prolific Florentine painter Giovanni del Biondo (active by 1356; d. 1399). Recently it has been suggested that this anonymous master may be Cenni di Francesco di Ser Cenni (active by 1369; d. 1415), whose later works, however, do not attain the decorative beauty and charm of *Saint Catherine*.

Bibliography: Berenson, B. *Studies in Medieval Painting*. New Haven, 1930; Boskovits, M. *Zeitschrift für Kunstgeschichte* 31 (1968): 273ff.





most important Italian Renaissance paintings to have entered the Metropolitan Museum in some years.

Bibliography: Canuti, F. *Il Perugino*. Siena, 1931; Camesasca, E. *L'Opera completa del Perugino*. Milan, 1969.

KC

**PETER PAUL RUBENS**  
*Flemish, 1577–1640*

**RUBENS, HIS WIFE HELENA FOURMENT, AND THEIR SON PETER PAUL**

*c. 1639. Oil on wood, 80 $\frac{1}{4}$  × 62 $\frac{1}{4}$ " (203.8 × 158.1 cm). Gift of Mr. and Mrs. Charles Wrightsman. 1981.238*

**T**his magnificent, late, very personal work by Rubens, a life-size portrait of the artist, his second wife, and their youngest child, is one of the most important paintings ever presented to the Museum. Rubens and Helena married December 6, 1630, when Rubens was fifty-three and Helena was sixteen. She was the youngest daughter of Rubens's old friend, the Antwerp silk and tapestry merchant Daniel Fourment. In a famous letter to Peiresc, Rubens wrote, "I have taken a young wife of honest but middle-class family, though everyone tried to persuade me to make a court marriage. But I feared [in Latin, adapting Sallust] pride, that inherent vice of the nobility, particularly in that sex."

Rubens and Helena had five children, the last born eight months after the artist's death. The child in the present picture has been variously identified. Early authors assumed that the child was a girl, either Clara Joanna or Isabella

Helena, and dated the picture to about 1633 or 1637. The child, however, may now be conclusively identified as a boy. In the Netherlands both boys and girls wore dresses until they were about five years old. The modern use of blue and pink for boys and girls respectively goes back to well before Rubens's time, although it does not reliably distinguish gender in paintings of the period. The blue sash, however, is worn like a baldric, or sword belt, and the collar too resembles that of the child's father. Neither of these details nor the plain, heavy shoes would be expected on a little girl. The child is either Frans or Peter Paul, and the picture dates accordingly to about 1635 or 1639. The style of execution and the painting's close relationship to other portraits by Rubens clearly indicate a date near the end of his life.

The picture has passed directly through three exceptionally distinguished collections. According to tradition, the city of Brussels presented the painting to the duke of Marlborough in 1704. It remained at Blenheim Palace, the home of the Churchills, for nearly two centuries. At the famous sale of 1884, it was acquired by Baron Alphonse de Rothschild. The painting left the Rothschild collection in 1975 and shortly thereafter entered the collection of Mr. and Mrs. Charles Wrightsman.

As in other late pictures of considerable size, Rubens revised the composition in the course of work. Radiographs reveal that the figure of Rubens was originally shorter, and that his eyes met those of the viewer. The change accounts for the artist's tall proportions and a more concentrated design. As in the famous *Garden of Love* in the Prado, to which the present picture is intimately related, Rubens celebrates



his love for Helena, although here he presents her as both wife and mother. The parrot, through an obscure but formerly familiar connection to the Virgin Mary, is a symbol of motherhood. The fountain, the roses, and, or so it seems, something in the eyes of Rubens and Helena identify the setting as their own Garden of Love.

Bibliography: Jaffé, Michael. "Ripeness is All: Rubens and Hélène Fourment." *Apollo* 152 (1978): 290–93.

WAL

ANDREA SACCHI  
Italian (Rome), 1599–1661

**MARC'ANTONIO PASQUALINI CROWNED BY APOLLO**

*Oil on canvas, 96 × 76½" (243.8 × 194.3 cm). Purchase, Enid A. Haupt Gift, Gwynne Andrews Fund, and Purchase, 1871, by exchange. 1981.317*

**M**arc'Antonio Pasqualini, the leading castrato of his day (1614–1691), began his career at the age of nine, when he entered the choir of the French national church of San Luigi dei Francesi in Rome. There he quickly established a reputation for his quite extraordinary singing abilities. He joined the Sistine choir as one of its leading singers in 1630 and was taken under the protection of Cardinal Antonio Barberini. The youngest of the nephews of Pope Urban VIII, Antonio Barberini was one of the foremost patrons of the arts in Rome, and the musical events he sponsored were the basis of Pasqualini's rising fame. In 1634 the young cardinal organized a joust in the Piazza Navona that created a great sensation, and in conjunction with this a masque of Fame was presented with Pasqualini in the lead role. The event was commemorated by a description published the follow-

ing year for which Andrea Sacchi designed four engravings, one showing Pasqualini in an elaborate cart drawn by an eagle. Like Pasqualini, Sacchi benefited greatly from the cardinal's patronage. He was a member of the Barberini household and executed a number of his most celebrated pictures for members of the family. The most famous of these was the painting of Divine Wisdom on the ceiling of one of the rooms of the Palazzo Barberini. It was probably at this time that Sacchi established what was to become a lifelong friendship with Pasqualini.

Beginning in 1632, Cardinal Antonio and his brother Francesco sponsored a series of operatic performances in a theater of the Palazzo Barberini that was specially constructed by Pietro da Cortona. The libretti for these operas were composed by another close associate of the Barberini, Giulio Rospigliosi, the future Pope Clement IX, who previously had taught philosophy at the university of Pisa. Not surprisingly, these works dealt with moral themes and made use of classical allegory. One of the most famous was *Il palazzo incantato*, which was performed in 1642 with music composed by Luigi Rossi, scenery designed by Sacchi, and Pasqualini singing one of the principal parts. A contemporary account gives some idea of the popularity these operas enjoyed. The Swiss Guards were posted outside the Palazzo Barberini to control the surging crowds. Notwithstanding this precaution, a Frenchman, the comte de Bury, managed to scale a wall, attracting the attention of Pasqualini. Taking offense at the singer's insolent comments, the count angrily seized him—"It was a miracle he didn't throw him to the ground," the account runs—and Cardinal Antonio was compelled to intervene to settle the affair.

It is from this closely knit circle of poets, musicians, and artists that the present picture originates. Presumably it was commissioned by Rospigliosi, whose interests would go a long way to explain the picture's peculiarly allegorical features, for as Bellori notes in his *Vite de' pittori* . . . (1672), "the painting is not a simple portrait, but an extremely beautiful conceit." Pasqualini is shown not in an interior setting but against an open landscape, and over his knee-length choir tunic he wears a leopard's pelt. The instrument he plays is a clavichord, or upright harpsichord, decorated with a figure of Daphne and a bound satyr. Three dolphins, very like those on Bernini's Triton fountain outside the Palazzo Barberini, serve as a base. It is Apollo, the god of music, who is the visual axis of the composition and the key to its meaning. His pose is loosely based on the Apollo Belvedere, whose hair is gathered up in the same wavy knot at the top of his head and who wears the same elaborately laced sandals, and the lyre he holds, with its yoke of animal horns and its seven strings, is likewise based on ancient sources. In his right hand he holds a wreath of laurel over Pasqualini's head to symbolize the singer's triumph, while behind him the figure of Marsyas is seen tied to a tree. According to Ovid and a number of other ancient writers, Marsyas had challenged Apollo to a musical contest at which he played the pipes and Apollo the lyre. Marsyas lost, and for his audacity he was tied to a tree and flayed. Diodorus of Sicily (Book III, 59) tells how at one point in the contest Apollo sang, accompanying himself on the strings. This episode is of interest for the present painting, where Pasqualini is shown apparently playing the accompaniment to a vocal performance.

In describing the picture, Bellori characterized Pasqualini's instrument as an *arpicembalo*, or keyed harp, as though to underline its resemblance to Apollo's divine instrument. In the minds of the ancients, there was no question that the measured, harmonious sound of a lyre was

more “intellectual” and therefore superior to the raucous sound of the pipe, and in the present picture the wreath of laurel over Pasqualini is probably intended to celebrate not simply his own achievements but also the triumph of the *nuova musica*, with its emphasis on the accompanied voice. The picture is, in a sense, an allegory of music. This type of allegorical picture is perfectly in keeping with the taste of Giulio Rospigliosi, who is known to have commissioned allegorical paintings from both Claude and Poussin.

In the minds of seventeenth-century viewers, the beauty of the idea behind a picture played an integral part in its visual effect. This was especially true with a classicizing artist such as Sacchi, who espoused a slow, cogitated approach to painting at odds with the main current of Baroque practice. In the present portrait, the silken treatment of Apollo’s torso establishes a marvelously subtle contrast between, on the one hand, the rich, textural painting of the skin and tunic on Pasqualini and, on the other, the vigorous painting of Marsyas. An intentional balance is established between the idealized features of Apollo and the beautifully described, still youthful face of Pasqualini. Such an approach aligns Sacchi with Annibale Carracci, whose work he greatly admired, with Domenichino, and with his friend and contemporary Poussin.

The picture enjoyed great celebrity in the seventeenth and eighteenth centuries. Two full-scale copies of it are known, and it was also engraved. Following Giulio Rospigliosi’s death in 1669, the picture was acquired by the marchese Niccolò Pallavicini, and it was probably there that Sacchi’s pupil Carlo Maratta made the red chalk drawing after it that is now in the Royal Collection at Windsor. Maratta also adopted the composition in a large allegorical portrait of the marchese now at Stourhead. Between 1714 and about 1720, the picture was sold to Henry Furnese, and in 1758 Walpole recorded that Earl Spencer paid the then considerable sum of £2,200 for it.

Bibliography: Sutherland Harris, A. *Andrea Sacchi*. Princeton, 1977.



The Museum has an outstanding collection of Dutch landscape painting, part of which is now exhibited in a single large room. There are, altogether, six rather different pictures by Cuyp, three by Koninck (one purchased in 1980), five paintings by Jacob van Ruisdael, six by his uncle Salomon van Ruysdael, six van Goyens, three van der Neers, two Hobbemas, and a very fine landscape by Pieter de Molijn. A collection of this importance deserves rounding out with works by the few artists who so far have proved elusive. Rembrandt and Seghers come foremost to mind. For an American collection, so does Frans Post, the first landscapist of the New World.

Post painted this large, perfectly preserved picture in 1650.

## FRANS POST

Dutch, c. 1612–1680

### BRAZILIAN LANDSCAPE

1650. Oil on wood, 24 × 36" (61 × 91.5 cm). Purchase, Rogers Fund; Gift of Edna H. Sachs, by exchange; Fletcher, Marquand, Curtis, The Alfred N. Punnett Endowment and Victor Wilbour Memorial Funds; Bequests of Lucy Work Hewitt, Maria DeWitt Jesup, Collis P. Huntington, Rupert L. Joseph, Margaret Crane Hurlbut, Millie Bruhl Fredrick, Theodore M. Davis, Lorraine Manville, in memory of her father, Thomas Franklyn Manville, and of her mother, Valerie Claire Coleman Manville, Martha T. Fiske Collard, in memory of Josiah M. Fiske, Mary Clark Thompson, William H. Herriman, Lillian S. Timken, Mary Cushing Fosburgh, Marion G. MacLean, Edward C. Post, Emma A. Sheaffer and Ludwig Vogelstein, by exchange; James S. Deely Gift; Gifts of Mary Goldenberg, J. Pierpont Morgan, George F. Baker, Mary T. Bradley, Mr. and Mrs. Edwin C. Vogel, Misses Sarah and Josephine Lazarus, Mrs. Louis V. Bell, Julia A. Berwind, Margaret Dunlap Behn, Charles E. Dunlap, T. J. Blakeslee, George Blumenthal, Mrs. Heyward Cutting, Richard C. Hunt, Florence Elise Joachim, Estate of Isaac A. Josephi, Jane L. Manville, Mrs. C. E. Nixdorff, Maxine Powell, Cornelius Vanderbilt and Thomas J. Watson, by exchange. 1981.318



KC



Most of the approximately 140 known paintings by Post are quite small, and nowhere else in his oeuvre do we find this particular view. The figures are unusually prominent and interesting, but the exotic plants and the iguana at the lower right are among the artist's favorite motifs. His signature and the date appear carved into the trunk of the papaya tree, as if to say "I was here."

Indeed he was, although by 1650 Post had been in Haarlem for at least four years. He was in Brazil from 1637 to 1644 with Prince Johan Maurice van Nassau and his scientific staff. Engravings after Post's topographical drawings were published in the first scholarly book on South America. The best of his paintings date from the first few years after the book appeared in 1647. Among Post's patrons were merchants, sea captains, and others with a special interest in Brazil. But the artist's almost exclusive devotion to Brazilian scenery indicates a wider clientele, and reflects the cosmopolitan interests of Amsterdam and Haarlem. Dutch painting often served as a way of inquiry into the natural world; exotic landscapes and still lifes were of scientific as well as aesthetic interest. Both concerns are addressed by Post's style, which combines textbook detail with the broader view of landscape established in Haarlem. It is not surprising that in Post's later work the Amazon begins to look like the Haarlem Sea.

Bibliography: Sousa-Leão, J. de. *Frans Post*. Amsterdam, 1973.

WAL



SEBASTIANO RICCI  
Italian (Venice), 1659–1734

#### THE BAPTISM OF CHRIST

Oil on canvas, 26 × 40" (66 × 101.6 cm). Inscribed (on cartouche at top of arch): HIC EST FILLIVS | MEVS DILECTV[S] | LVC[VS] CA[PVT] III ("This is my beloved son." Luke 3:22). Purchase, Rogers and Gwynne Andrews Funds, and Gift of Mrs. Jane L. Melville, by exchange. 1981.186

**D**uring the first two decades of the eighteenth century, English painting was invigorated by the visit of a number of Venetian artists. The most talented of these was Sebastiano Ricci, who late in 1711 left Rome in hope of securing the commission to paint the newly completed dome of Saint Paul's Cathedral in London. In this he was disap-

pointed, but his success, nonetheless, was great. Two of his earliest patrons were the earl of Burlington, for whom he decorated the staircase at Burlington House, Piccadilly, and Henry Bentinck, earl (later duke) of Portland, for whom he carried out two decorative commissions: one in his house in London and the other in a chapel at Bulstrode House, near Gerrards Cross, Buckinghamshire. Both decorations have been destroyed, but the appearance of the chapel is known through a description by George Vertue in 1733 and several oil sketches, among which is the present picture. "The chapel," writes Vertue, "[was] painted by Sig. Bastian Ricci. [In] the round in the ceiling [is] the Ascension of Christ; at the end over the gallery the Salutation [i.e., the Annunciation]; on the right-hand side from the altar the Baptism of Christ in the River Jordan; [and] on the left, opposite to it, the Last Supper, with the twelve apostles, ornaments and the four Evangelists, etc. The whole, a noble, free invention, [with] great force of lights and shade, with variety and freedom in the composition of the parts." Work was probably completed by June 1714, when a letter from the wife of the Venetian painter Gianantonio Pellegrini to her sister Rosalba Carriera notes that Ricci was having difficulty getting money out of "my Lord Portelant."

The present picture is the best of three surviving sketches for the *Baptism of Christ*, and, as Vertue's description points out, it is remarkable for the lively postures of the figures, the dramatic lighting, and the touches of bright color that animate the composition. The kneeling figure at the left is based on the famous Hellenistic statue of a crouching Scythian slave sharpening his knife; Ricci may have known the fine copy now in Florence. No less notable than the narrative painting is the feigned architectural surround, which is conceived as a proscenium arch and arbitrarily crops the figures at the right and left. This device surely grows out of Ricci's experience as a set designer. The architectural surround is enlivened with statues that have been plausibly identified as Meekness, who holds a lamb, and Penitence, who holds a scourge; with rectangular reliefs, the subjects of which are not legible; and with angels, who perhaps originally held circular reliefs of the Evangelists. It is likely that in painting the surround and the landscape in the chapel, Sebastiano was assisted by his nephew, Marco. Portraits of both men appeared in the composition of the *Last Supper*, an oil sketch of which is in the National Gallery of Art, Washington, D.C. The Washington painting derives from Tintoretto's composition in the Scuola di San Rocco, Venice, and judged against this source it is a less inventive work. The interior is viewed diagonally, and the figures lack the animation of the present painting. A sketch at the Shipley Art Gallery, Gateshead, has been identified as a study for the *Ascension of Christ*, and is a work of great vigor. The effect made by these luminous paintings can be reconstructed if one projects them mentally onto the walls of a chapel twenty-five by forty feet, with light streaming through stained glass windows at the east end executed to Ricci's design. Small wonder that the chapel was referred to in 1765 as "the most pleasant of its kind."

Despite the Metropolitan's rich collection of eighteenth-century Venetian paintings, this is its first work by Ricci, and it is a fitting companion to the exceptional holdings of Ricci's compatriot Giovanni Battista Tiepolo.

Bibliography: Daniels, J. *Sebastiano Ricci*. Hove, England, 1976.

KC



# DRAWINGS

ABRAHAM VAN DIEPENBEECK  
Flemish, 1596–1675

## SAINT PAUL DICTATING AT EPHESUS

Brush, pen and brown ink, over black chalk, 8<sup>11</sup>/<sub>16</sub> × 6<sup>7</sup>/<sub>8</sub>" (22 × 17.4 cm). Purchase, Howard J. and Saretta Barnett Gift. 1981.289

According to Pierre-Jean Mariette, the great French eighteenth-century connoisseur and former owner of this drawing, it was made by Diepenbeeck about 1632, during his stay in Paris, as a study for a print that seems never to have been published. Indeed, the apostle's emphatic gesture to the scribe and the scribe's hand are shown in reverse as they would be in a preparation for a print.

Ephesus, situated on the Aegean coast of Asia Minor and the home of Saint Paul for at least two years during his third missionary journey, is identified here by the Temple of Diana, lightly sketched in black chalk at the upper right. The basket at the lower left corner, filled with weaver's hooks and yarn, symbolizes the craft that provided the apostle with a means of support wherever he traveled. The furnishings of Paul's study are those of a room in seventeenth-century France or Flanders.

The drawing was sold at the auction of Mariette's collection in Paris, 1775–76. The author of the catalogue for the sale, François Basan, commented that the drawing is "in the highest style" and that "Rubens himself would not have disavowed it."

Bibliography: *Catalogue raisonné des differens objets de curiosités dans les sciences et arts, qui composoient le Cabinet de feu M<sup>r</sup> Mariette . . .*, sale catalogue by F. Basan. Paris, 1775–76, p. 133, no. 865.

HBM



JEAN-BAPTISTE-MARIE PIERRE  
French, 1714–1789

## SCENE FROM VIRGIL'S AENEID

Pen and brown ink, brown wash, heightened with white, 14<sup>15</sup>/<sub>16</sub> × 18<sup>5</sup>/<sub>8</sub>" (37.9 × 47.3 cm). Harry G. Sperling Fund. 1981.219

The mythological scene represented (*Aeneid* IX, 117) shows the earth goddess Cybele, identified by her crown of city walls and her lion-drawn chariot, preventing Turnus, who rushes forward with flaming torches in each hand, from setting fire to the Trojan fleet. In the right foreground, the ships are transformed into luscious sea nymphs who make their escape to the open sea. Pierre, who became First Painter to Louis XV at Boucher's death in 1770, excelled in history painting of a grand and operatic manner. His style as a draughtsman is bold yet graceful. This large drawing was



no doubt executed as a work of art in its own right, intended to be framed and presented under glass. It retains its elegant eighteenth-century green-washed mount. At the lower left corner of the sheet appears the collector's mark of the marquis de Chennevières (1820–1899), who assembled an exceptionally fine and encyclopedic collection of French drawings, in large part dispersed at public auction after his death.

Bibliography: Chennevières, P. de. "Une Collection de dessins d'artistes français." *L'Artiste* 19 (1897): 180 (entitled *Ite Deae Pelagi*).



GABRIEL-FRANÇOIS DOYEN  
French, 1726–1806

**ALLEGORY OF FISHERY: NEPTUNE AND AMPHITRITE**

Pen and brown ink, brown wash, 11<sup>5</sup>/<sub>16</sub> × 8<sup>9</sup>/<sub>16</sub>" (28.8 × 21.7 cm).  
Harry G. Sperling Fund. 1981.129

In 1768 the Marquis de Marigny, Director of the King's Buildings, commissioned four large paintings for the dining room of the Petit Trianon at Versailles. The subjects chosen were to be educational as well as decorative, and they were to be represented in allegorical guise. *Fishery* was assigned to Doyen, *Hunting* to Joseph-Marie Vien, the *Wheat Harvest* to Louis Lagrenée, and *Viticulture* to Noël Hallé. By the time the pictures were delivered, Louis XV had given the Petit Trianon to his grandson's wife, Marie-Antoinette. She is said to have disliked the four allegorical pictures and to have substituted for them family portraits sent from Vienna. It was only in the course of a recent restoration of the Petit Trianon that the paintings were at last hung in their destined place.

Doyen's allegorical composition is the most dramatic (and the most successful) of the four canvases. The rococo animation of the painting is already present in this preparatory drawing, which looks forward to the work of Jean-Honoré Fragonard.

JB

VINCENT VAN GOGH  
Dutch, 1853–1890

**THE ZOUAVE**

Reed pen and brown ink, wax crayon and watercolor, over pencil, 12<sup>3</sup>/<sub>8</sub> × 9<sup>5</sup>/<sub>16</sub>" (31.5 × 23.6 cm). Inscribed in pen and brown ink (upper right corner): *à mon cher copain / Emile Bernard / vincent.* Gift of Emanie Philips (termination of life interest). 62.151

The exotic and colorfully dressed sitter portrayed in this drawing is wearing the traditional uniform of the Zouaves, a French infantry regiment that originated in Algeria in the 1830s. The artist had occasion to paint this soldier in the summer of 1888 while living in Arles, having moved there from Paris in February.

On June 29, 1888, van Gogh wrote to his brother Theo in

Paris, "I have a model at last, a Zouave—he is a lad with a small head, a bull's neck, and the look of a tiger; I began with a portrait and then made another one from it; the bust portrait I painted of him was terribly harsh, in a uniform of the same blue as enameled pans, with faded orange-red piping, and two stars on the chest; an ordinary blue and very difficult to make. I set off the catlike, heavily tanned head covered by a red kepi against a door painted green and the orange-colored stones of a wall. So it is a crude combination of tones, not easy to manage. The study I have made of it seems very harsh to me, and yet I would not mind working all the time on such vulgar and even garish portraits. I learn from them, and that is what I want from my work most of all" (Hulsker, p. 332, letter 501).

The bust portrait he describes is now in the Rijksmuseum Vincent van Gogh, Amsterdam (De la Faille, vol. 1, no. 423). Our drawing differs from the painting in its background, and it is half the size. A watercolor copy made by van Gogh specially for his friend Emile Bernard, whom he met in Paris in 1887, it was part of an exchange of works between the two artists that began when van Gogh moved to Arles. Bernard received two lots of sketches late in July 1888. The first contained six drawings after paintings and included this study, the only one that carries a dedication to Bernard. Among the nine sketches sent in the second lot was a landscape drawing in pen and brown ink that is now also in the Metropolitan's collection (64.125.3), a copy after the painting of a wheatfield in the Rijksmuseum Vincent van Gogh.

A second drawing after the Zouave painting is in the Solomon R. Guggenheim Museum, New York. Executed entirely in pen and brown ink, it was sent to another artist van Gogh befriended in Paris, the Australian painter John Russell, with whom he also corresponded that summer.

Although the present drawing was given to the Metropolitan some twenty years ago, it was a gift subject to life interest, and thus came to the Museum after the death of the donor in June 1981.

Bibliography: *Lettres de Vincent van Gogh à Emile Bernard*. Paris, 1911, pp. 112–13, pl. LXXXI; De la Faille, J.-B. *L'Oeuvre de Vincent van Gogh: catalogue raisonné*. Paris and Brussels, 1928, vol. 3, no. 1482, pl. CLXV (rev. English ed., Amsterdam, 1970, p. 516, no. F1482); *The Metropolitan Museum of Art Bulletin* N.S. 22 (Oct. 1963): 63, illus.; Hulsker, Jan. *The Complete Van Gogh*. New York, 1980, pp. 332–33, no. 1487, illus. p. 339.

HBM



# PRINTS AND PHOTOGRAPHS

HANS SCHÄUFELEIN  
German, c. 1480–1540

## ADORATION OF THE MAGI

Woodcut illustration, colored by hand, 12 × 8¼" (30.5 × 21 cm), from *Das Plenarium oder Ewangely buoch: Summer und Winter teyl* . . . Basel, Adam Petri, 1514. The George Khuner Collection, Gift of Mrs. George Khuner. 1981.1178.1

The Museum's noteworthy collection of illustrated books has been substantially enriched by the gift of forty-five works from the library of the late George Khuner. Mr. Khuner's splendid collection of prints by Albrecht Dürer was presented to the department in 1968; the recent donation from his estate represents Dürer's genius in multiple editions of his treatises on geometry, perspective, and human proportion.

This gift of fine books also includes a copy of the ambitious *Nuremberg Chronicle* (1493) and several sixteenth-century volumes illustrated by German followers of Dürer. Among these is the book of epistles and gospels Hans Schäufelein embellished with five large and forty-five small woodcuts. Over a lifetime, Schäufelein produced quantities of illustrations for book publishers, most of them in Augsburg, but his early plates such as these, which demonstrate the decisive influence of Dürer, are his most appealing. Where we find three kings so anxious to please and an infant Jesus naturally eager to finger shiny coins, there are echoes of the human truths Dürer portrayed.

Schäufelein's illustrations are signed both with his own monogram (above a little shovel, *schaufel*) and that of the artisan who carved the design in wood, probably Hans Franck. In this copy of the *Ewangely buoch*, the illustrations bear traces of a third hand, that of an unknown contemporary who colored the woodcuts in crimson, green, yellow, and brown.

Bibliography: Muther, Richard. *Die Deutsche Bücherillustration der Gothik und Frührenaissance (1460–1530)*. Munich and Leipzig, 1884, vol. 1, no. 904; Davies, Hugh W. *Catalogue of a Collection of Early German Books in the Library of C. Fairfax Murray*. London, 1913, vol. 2, no. 338.

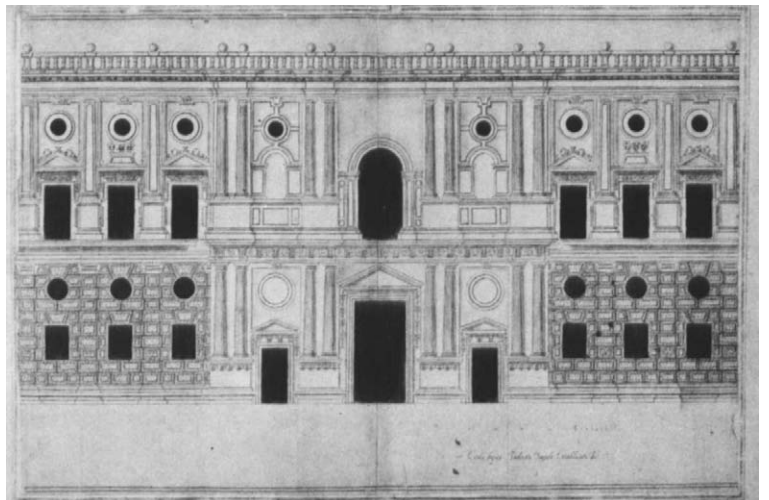


CI

## STUDY FOR THE WEST FAÇADE OF THE PALACE OF CHARLES V, THE ALHAMBRA, GRANADA

Spanish, c. 1580. Drawing, pen and brown ink, brown wash, 14¾ × 21⅞" (36.6 × 55.5 cm). A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest. 1981.1213

The acquisition of a Spanish drawing from funds provided in memory of A. Hyatt Mayor is especially fitting



Entries by Colta Ives, Curator in Charge; Mary L. Myers, Weston J. Naef, Curators; Suzanne Boorsch, Associate Curator; David W. Kiehl, Assistant Curator

since the late curator emeritus of the Department of Prints and Photographs was for twenty-five years president of the Hispanic Society of America and had a keen interest in the art and culture of Spain.

The drawing has a distinguished provenance: about 1720 it was acquired by the great English architect Richard Boyle, third earl of Burlington, and it remained in the collection of the Burlington family until 1972. The drawing is the central portion of a project for the west façade of the Palace of Charles V in the Alhambra, Granada. It was formerly attributed to Pedro Machuca, a Spanish architect who studied in Italy and was the first architect of the palace. Earl Rosenthal has pointed out, however, that the drawing does not correspond to other drawings by Machuca but instead reflects the complicated building history of the west façade through 1580, long after Machuca's death in 1550.

The drawing, which represents the central porch and side windows executed in marble, is torn on both sides, so that the exact size of the façade and the number of side windows are not shown. Pedro Machuca in 1549 had designed a project for the façade with a marble central porch on the first story and an upper story in limestone, not marble as in our drawing. The lower story of the façade was executed by Pedro's son Luis between 1552 and 1563, but the upper story remained unfinished at the time of Luis's death in 1572. In 1574 Juan de Orea, Pedro Machuca's son-in-law, was chosen acting architect and, delayed by difficulties in the funding of the Alhambra, was able only in 1580 to present several of his designs to the supervising architect, Juan de Herrera. Among these designs was one for the upper story of the west façade. Its distinctive feature was a three-light central window with two niches at either side, the latter feature recalling details of Pedro Machuca's designs of 1540 and 1549. Herrera did not use Orea's designs but instead repeated the side windows of the façade with three similar windows across the central porch, a design not executed until the 1590s. Our drawing, with an upper story that includes a central arched window flanked by arched niches, presumably shows an alternative suggestion for Juan de Orea's design of 1580 for an upper story with a three-light central window. The design, however, still pays homage to that of Pedro Machuca of over thirty years earlier.

Bibliography: *Exhibition of Italian Old Master Drawings*, exhibition catalogue, Baskett and Day, London, 1971, no. 30; Rosenthal, Earl E. "A Sixteenth Century Drawing of the West Façade of the Palace of Charles V in Granada." *Estudios Sobre Literatura y Arte Dedicados al Profesor Emilio Orozco Diaz*, Universidad de Granada, Facultad de Filosofía y Letras, 1979, vol. 3, pp. 137–47, figs. 1 and 2.

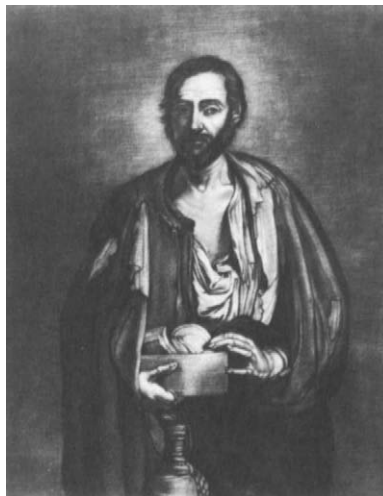
MLM

## GERMAN SCHOOL second half 17th century

### FIGURE OF A MAN HOLDING A FLASK AND A BASKET OF BREAD, PROBABLY AFTER JUSEPE RIBERA

*Mezzotint, clipped within the plate mark, 14<sup>5</sup>/<sub>8</sub> × 11<sup>3</sup>/<sub>8</sub>" (37.1 × 28.9 cm). The Elisha Whittelsey Collection, The Elisha Whittelsey Fund. 1981.1197.1*

A dominant concern of a number of Netherlandish and, to a lesser degree, German printmakers of the seventeenth century was the attaining of ever darker and richer nightlike tonalities. By the third quarter of the cen-



tury, a new method of printmaking had evolved, the process known as mezzotint. In this method the engraver, using a rocker and/or a roulette, raises a continuous burr across the surface of the copperplate. (If printed at this stage, a rich and uniformly black image results.) The engraver then works out the image with a scraper, smoothing the burr to create a gradation of lighter tonalities and brighter highlights. Printed, the subtle velvety surface and the brilliant highlights achieve a closer approximation of the original painting than the more linear quality of conventional engravings and etchings.

The engraver of this print and related examples at the Yale Center for British Art and on the art market (London, 1982) is unknown, although he is believed to be German. It can be assumed that he was most likely in the circle of Prince Rupert of Bohemia, Count Palatine, an amateur printmaker and one of the inventors of the mezzotint process. The sometimes dramatic tonal changes at the garment folds and the stiff modeling of the hands suggest a recent mastery of the process by the engraver. A glow infuses the image, caused by the thin layer of burr allowing more of the paper to show through. While the source painting by Jusepe Ribera is not known, the subject is thought to be a representation of Taste, from a series representing the Five Senses. More likely, the engraver copied this image and the other two images from available Ribera paintings of mendicant philosopher types.

Bibliography: Trapier, Elizabeth DuGué. *Ribera*. New York, 1952, pp. 234–37; Bayard, Jane, and D'Oench, Ellen. *Darkness into Light: The Early Mezzotint*, exhibition catalogue, Yale University Art Gallery, New Haven, 1976, no. 13; Rumbler, Helmut H. *Schöne und seltene Graphik aus vier Jahrhunderten*. Frankfurt am Main, 1981, catalogue 12, no. 2.

DWK

## EDGAR DEGAS French, 1834–1917

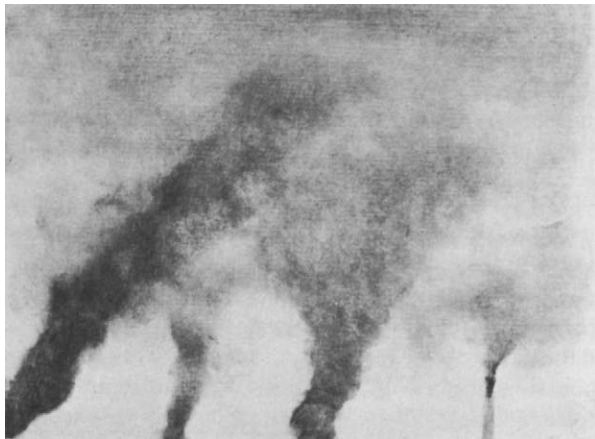
### FACTORY SMOKE

*c. 1880–84. Monotype in black ink on white laid paper, plate 4<sup>11</sup>/<sub>16</sub> × 6<sup>1</sup>/<sub>4</sub>" (11.9 × 16 cm). Unsigned. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund. 1982.1025*

Degas, who was not at all an enthusiast of the out-of-doors, reportedly declared that he required no more open air and grass than could be found at the racetrack. Indeed, even while he painted horses at Longchamps, his attention wandered beyond green paddocks to smoking factories in the distance.



By the middle of the nineteenth century, industry had become a fairly common element in the European landscape, although most artists looked the other way. Only a handful of paintings by Turner, Monet, and Pissarro—all enthusiasts of rain, wind, fire, and steam—show the smoke of manufacturing. Since Degas preferred to paint laundresses rather than Venuses and gaslight rather than moonlight, we should not be surprised at his attraction to factory smoke instead of storm clouds. In a notebook dated 1878–84, he expressed an interest in smoke of all kinds, “the smoke of people smoking pipes, cigarettes, cigars, the smoke of locomotives, the smokestacks of factories, steamboats, etc.”



The monotype medium, in which Degas produced over 400 pictures between 1874 and 1893, provided the perfect means of rendering smoke’s special qualities, its evanescent tone and texture. In unique prints he described as “greasy drawings put through a press,” Degas tamped and smudged printer’s ink into dark clouds. He treated smoke in his landscape monotypes at least three times; but just once that we know of did he make it his principal subject.

Only Constable’s cloud studies of 1821–22, which were painted in preparation for fuller landscapes, come close to prefiguring Degas’s print, which is in itself complete. This extraordinary picture of four clouds of smoke and a section of chimney, the sixth of Degas’s monotypes to enter the Museum’s collection, tells us far more than we thought we knew about Degas. It illustrates wonderfully the aspirations of the artist, which he alluded to in a letter to his friend the painter Valernés when he wrote of “the art it is our task to practice . . . that can lend enchantment to truth.”

Bibliography: Janis, Eugenia Parry. *Degas Monotypes*, Fogg Art Museum, Harvard University, Cambridge, Mass., 1968, no. 269 (also nos. 61 and 68). Adhémar, Jean, and Cachin, Françoise. *Degas: The Complete Etchings, Lithographs and Monotypes*. New York, 1973, no. 182 (also p. 90).

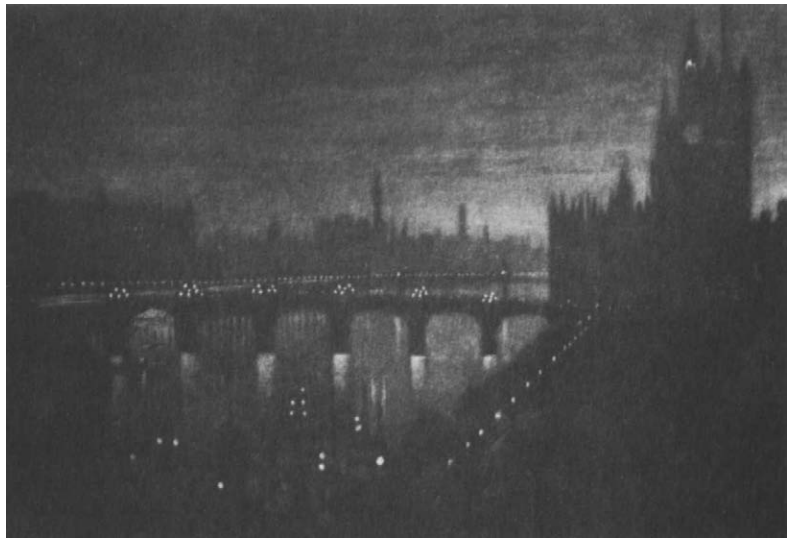
CI

JOSEPH PENNELL  
*American, 1857–1926*

#### WESTMINSTER, EVENING

1909. Mezzotint, 9<sup>31</sup>/<sub>32</sub> × 18<sup>7</sup>/<sub>16</sub>" (33.5 × 46.9 cm). Gift of Paul F. Walter. 1981.1297.16

Joseph Pennell was a prolific printmaker with over 1,400 etchings, drypoints, and lithographs to his credit. Like many other American and British printmakers in the late nineteenth century, he was much influenced by the prints of James MacNeill Whistler, and in fact he and his wife,



Elizabeth Robins Pennell, wrote numerous articles and books on the older artist. Yet Pennell was not a slavish imitator. He continually experimented with the various printmaking processes to achieve desired images. His interest in finding a permanent plate tone to capture the mood of his “night pieces” made him return to mezzotint, a process that had languished under the stigma of stiff, mechanical, steel-plated book illustration and reproductions of salon paintings. In *Etchers and Etchings* (New York, 1919), Pennell describes two methods for making mezzotints: one calls for lightly etching the outlines of an image and then using the rocker or roulette to fill it in; the other is the classical method of rocking the entire plate and then scraping in the image. The latter method has been admirably used in *Westminster, Evening* to capture the looming mass of the Palace of Westminster and the zigzag of reflecting lights from Westminster Bridge and the Embankment. This and other mezzotints of 1909 record Pennell’s fascination with the ever changing relationship between the river and the city, a fascination that resulted from his recent move to new quarters in the Adelphi Terrace House overlooking the Thames.

Bibliography: Wuerth, Louis A. *Catalogue of the Etchings of Joseph Pennell*. Boston, 1928, no. 509; Getscher, Robert H. *The Stamp of Whistler*, exhibition catalogue, Allen Memorial Art Museum, Oberlin, 1977, p. 188.

DWK

PABLO PICASSO  
*Spanish, 1881–1973*

#### SEATED NUDE WOMAN CROWNED WITH FLOWERS

October 19, 1929. Etching, plate 11 × 7<sup>5</sup>/<sub>8</sub>" (27.9 × 19.4 cm). Inscribed: pour Paul Rosenberg Picasso 1ère épreuve avant l'aciérage sur le vernis. Gift of Mr. and Mrs. Alexandre Rosenberg. 1981.1234

Over more than seventy years of making prints, Picasso tended to concentrate on different techniques in different periods. His earliest prints were mostly incised on copper—etchings or drypoints—and of the 267 works included in the first catalogue of Picasso’s prints, 210 were from copperplates. This catalogue includes prints made through 1931, when the artist was fifty years old; the definitive catalogue raisonné of his prints adds, astoundingly, more than 1,750. Much later Picasso focused again on the intaglio processes, producing over 500 compositions, mostly etchings, in the last five years of his life.



This exquisite etching, then, is relatively early among Picasso's prints. It is one of only three impressions pulled at the time the plate was created, on October 19, 1929, and, as the inscription shows, Picasso gave it to his dealer Paul Rosenberg, probably shortly after it was made. It is a superb example of Picasso's classicizing style, in which he creates with just a few lines a balanced and serene yet vital image.

Throughout his life Picasso made prints, some of which were eventually published, some that were printed but never published, and many that remain unique or printed in a handful of impressions. As the collector Georges Bloch, Picasso's friend and the author of the catalogue of Picasso's printed oeuvre, wrote in 1968:

The collector who is given a chance to look round in his studio finds his head swimming, is benumbed even, by the innumerable proofs that have never been passed for the press. Graphic art seems to hold for Picasso a function it has for no other living artist: that of a focal point for all the creative impulses that are started in his inimitable brain by historical events, by meetings, by personal experiences.

A dozen years after its creation, in 1942, the *Seated Nude Woman Crowned with Flowers* was in fact pulled, in an edition of 56, but only after steel-facing, a process that inevitably hardens the image. The Museum's impression is thus exceptionally rare, and we are most grateful to Paul Rosenberg's son, Alexandre Rosenberg, who most generously added this print to our collection.

Bibliography: Geiser, Bernhard. *Picasso, Peintre-Graveur, Catalogue Illustré de l'Oeuvre Gravé et Lithographié, 1899-1931*. Bern, 1933, no. 142; Bloch, Georges. *Pablo Picasso: Catalogue of the Printed Graphic Work, 1904-1967*. Bern, 1968, no. 97; and vol. 4, p. 208.

SB

## PHOTOGRAPHS

DAVID OCTAVIUS HILL and ROBERT ADAMSON  
*Scottish, 1802-1870; 1821-1848*

### THE MISSES MILNE

1844-48. Calotype, 7<sup>5</sup>/<sub>8</sub> × 5<sup>1</sup>/<sub>2</sub>" (19.5 × 14 cm). Robert O. Dougan Collection, Gift of Warner Communications Inc. 1981.1229.14

David Octavius Hill, president of the Royal Scottish Academy, was a respected and prosperous portrait

and landscape painter in Edinburgh in the 1840s. Five years after the public announcement in Britain of the invention of photography by William Henry Fox Talbot, Hill learned about Talbot's method of making sun pictures on paper negatives and had the idea of applying it to portraiture. He was guided by the physicist Sir David Brewster, an early experimenter in photography, who brought Hill together with Robert Adamson, who had learned the mechanics of photography from his older brother. Brewster launched a collaboration that resulted in work that many experts believe is the first body of photographs created with consistent aesthetic objectives. Hill posed the subjects and arranged the accessories, while Adamson operated the camera and made the prints. The role of Adamson in placing the camera and framing the composition cannot be underestimated in the evaluation of the end result.

The first project Hill and Adamson undertook was to photograph the more than four hundred participants in the 1843-44 convention of the Church of Scotland. Hill hoped to use the calotypes as models from which to paint a mammoth group portrait. The painting, not completed until many years later, was a failure, but the calotypes were greeted with great enthusiasm. This prompted Hill and Adamson to open a studio, one that became the first anywhere to utilize Talbot's invention successfully for portraiture. *The Misses Milne* is typical of the work produced in their studio. Light, subjects, and setting are harnessed to realize a deliberate effect, not merely to satisfy the need for representation. Because there was insufficient light inside, exposures were made outdoors, on the lawn of the Calton Hill studio. Carpets, furniture, and accessories were arranged to simulate room interiors, and subjects were often posed to give the impression that they had been caught unawares, that a moment had been arrested. Nothing could have been further from the truth, since the chemical procedures necessary to sensitize and develop the paper negative had to be improvised on the spot. Hill and Adamson showed how photography, often thought from its earliest days to be aimed at the truth, could also be a slippery liar, a facile tool for the creation of illusion.

WJN



# AMERICAN PAINTINGS AND SCULPTURE

JOHN F. FRANCIS  
*American, 1808–1886*

## STILL LIFE WITH FRUIT

*Oil on canvas, 25 $\frac{1}{4}$  × 30 $\frac{1}{8}$ " (64.1 × 76.5 cm). Gift of Margaret Burnett Reheis. 1982.139*

The Philadelphia-born artist John F. Francis worked as a portrait, sign, and banner painter. He traveled extensively but spent most of his life in Pennsylvania. From the 1850s, Francis turned increasingly to still life painting. His still lifes include both simple tabletop arrangements restricted to a few objects artfully placed and an austere yet rich palette, and colorful, elaborate, crowded compositions, such as the *Still Life with Fruit*, that reflect the excess which characterizes much of Victorian design. As backgrounds for his still life arrangements Francis used a blank wall or, as in this work, a wall with a window that opens out on a landscape. He developed a stock collection of objects that he used repeatedly in various combinations. The glass tumbler, parian compote, straw basket, muskmelon, and broken watermelon with scattered seeds are seen in other compositions. Francis's dramatic use of light and cast shadows reinforces the illusion of three-dimensional form. His broad handling of pigment, however, reflects his primary interest in the texture of paint rather than in the specific texture of the objects represented. His interest in color is evident not only in his use of a wide-ranging palette but also in his departure from local color in such areas as the inside of the watermelon, where he introduces the color green. An ornate composition by a noted nineteenth-century American still life painter who was not formerly represented in the Metropolitan, this work is a welcome addition to the Museum's growing collection of American still lifes.

NS

MARY CASSATT  
*American, 1844–1926*

## SPRING: MARGOT STANDING IN A GARDEN (also called FILLETTE DANS UN JARDIN)

1902. *Oil on canvas, 26 $\frac{3}{4}$  × 22 $\frac{3}{4}$ " (67.9 × 57.8 cm). Bequest of Ruth Alms Barnard. 1982.119.2*

Acquired through the bequest of Ruth Alms Barnard, this painting by Mary Cassatt of a disarming child in a plein-air landscape enriches the Museum's choice collec-





tion of works by this major American artist. A native of Pennsylvania, Cassatt was the only American officially associated with the Impressionist group, exhibited in four of their eight exhibitions from 1879 to 1886, and exerted a strong influence on collecting in America. Her early work in Europe reflects the influence of Correggio, Rubens, and Hals, but in Paris, where she settled in 1874, the work of Manet and Degas contributed increasingly to the development of her painting style. Dating to 1902, this painting is a prime example of Cassatt's mature work. Margot Lux, a child who served as Cassatt's model on several occasions, is the focus of this composition. She also appears in the painting *Young Mother Sewing* and in the pastel *Child in an Orange Dress*, two works of the same date in the Museum's collection. Wearing a black bonnet with a pink flower, a brown-red dress with puffed sleeves, and a white pinafore, she is represented in three-quarter length, in the foreground of a park landscape. The painting demonstrates Cassatt's adoption of several compositional features fundamental to Impressionism: the high, oblique vantage point; the figure cropped by the canvas edge and placed in the immediate foreground; and the bold, disjunctive juxtaposition, without transitional stages, of the foreground figure and the background landscape. The fragmentary character of the visual experience given expression by the seemingly arbitrary cutting of pictorial elements by the canvas edge, and the departure from traditional methods of simulating depth in space are basic to the Impressionist vision. The informal pose of the ingenuous child contributes to the fugitive nature of this representation of a passing moment.

NS



JOHN WHITE ALEXANDER  
American, 1856–1915

**REPOSE**

1895. Oil on canvas, 52¼ × 63⅝" (132.7 × 161.6 cm). Jointly owned by The Metropolitan Museum of Art and an anonymous donor. 1980.224

John White Alexander settled in Paris in 1891 and for the next decade was a prominent member of an international circle of artists and writers that included Octave Mirbeau, Oscar Wilde, Henry James, Auguste Rodin, and James McNeill Whistler. During this period of artistic and intellectual stimulation, Alexander undertook an important series of figure studies, three of which were exhibited at the Société Nationale des Beaux-Arts in 1893. Ambitious in scale and extraordinary in design, these works usually depict single figures, often elegantly dressed women in graceful poses that accentuate the sensuous line of their bodies. *Repose* is one of the most accomplished of these paintings. It shows a recumbent model, possibly the American dancer Loïe Fuller, whose lithe form stretches across the width of the canvas. The long contour of her torso is emphasized by the contrast between the white dress and the dark pillows, arranged in a sweeping arc above and behind her. The carefully arranged props and the folds and dark trim of the model's dress create a harmonious pattern of flowing lines. Alexander's delicate paint application, subtly varied tones, and simplification of detail further enhance the strength of his design.

DBB



# AMERICAN DECORATIVE ARTS

## SQUARE TEA TABLE

Newport, Rhode Island, 1745–60. Mahogany, height 25 $\frac{1}{4}$ " (64.1 cm), width 31 $\frac{5}{8}$ " (80.3 cm), depth 20" (50.8 cm). Gift of Mr. and Mrs. Savage C. Frieze, Jr. and family. 1981.360

Although now thought of as the epitome of the seaside summer colony, Newport, Rhode Island, first achieved prominence in the eighteenth century as a thriving seaport. And like Boston, New York, and Philadelphia, Newport fostered a cabinetmaking industry that developed a distinct regional style. Two Quaker families, the Townsends and the Goddards, held dominant positions in the trade. John Townsend (1732–1809) and John Goddard (1723–1785) are the best known, but by the early nineteenth century more than twenty members of these two intermarried families had engaged in cabinetmaking.

The earliest documentable furniture by members of this group—or in fact by any Newport cabinetmaker—are a dressing table for which in 1746 Job Townsend (1699–1765) billed Samuel Ward, later governor of Rhode Island, and a high chest inscribed by Job Townsend's brother Christopher (1701–1787) and dated 1748. Both pieces exhibit the graceful yet spare and angular qualities of the so-called New England Queen Anne style. And both have the same distinctive Newport version of the curved cabriole leg: from knee to ankle the attenuated leg is square in section, and the curve continues unbroken to the tip of the thin, pointed slipper foot.

In addition to other high chests and dressing tables in this style, there are a considerable number of rectangular tea tables (called "square tea tables" in the eighteenth century) with the same leg treatment. None is documented as to maker or date, but on the basis of the related case pieces already mentioned, they can be dated to the mid-1740s or later.

The tables are remarkably alike in both design and construction; apparently they were a standard design, readily available, rather than special-order pieces. (The "Common Tea Table" listed at £7-0-0 in the Providence, Rhode Island, cabinetmakers' price list for 1756 may refer to them.) Nonetheless, there is among them considerable variety in quality. The Museum has owned one from this group for many years, but it is neither the most beautiful example nor the best preserved. Its legs are somewhat thick at the knees, its pad feet rather too softly modeled. The molded top rim has been replaced, and the whole piece refinished.

Thus it is with great pleasure that the Museum has recently accepted the generous gift of another table of this



type. Perhaps the daintiest and most graceful known, it has a lovely mellow brown color. The table descended in the family of the original owner, one Jacob Freeze (d. 1799) of Providence, directly to the donors. It is an acquisition that perfectly exemplifies what is known as "upgrading the collection."

MHH

Attributed to  
CHRISTIAN WILTBERGER  
American, 1766–1851

## TEA SERVICE

Philadelphia, Pennsylvania, c. 1800. Silver, height (left to right): cream pot 6 $\frac{1}{2}$ " (16.5 cm), teapot 7" (17.8 cm), coffeepot 14 $\frac{1}{2}$ " (36.8 cm), sugar bowl 9 $\frac{7}{8}$ " (25.1 cm). Gift of H. H. Walker Lewis, in memory of his parents, Mr. and Mrs. Edwin A. S. Lewis (remaining one-half undivided interest). 1980.503.1-4

Few tea sets of the early Federal period can equal this service in elegance and refined workmanship or in historical associations. Although the custom of tea drinking with its own etiquette and equipage was established as the center of social life in the home well before the Revolution, complete matching tea services such as this did not become common until the end of the eighteenth century. An impressive example of the early Federal style that dominated American silver by the 1790s, this set exemplifies the period in its restraint and lightness of form and in its use of classically derived shapes and ornament. The urn and helmet



donor, the service was a wedding gift from General Lafayette and his son. For over two years during the French Revolution, the young Lafayette lived with the Washingtons both in Philadelphia and at Mount Vernon. The friendship between the families was a lasting one, and when General Lafayette visited the United States in 1824 he and his son spent three days with the Lewises at Woodlawn, their home near Mount Vernon; one can readily imagine that this service was put to good use on that occasion. The tea set descended in the Lewis family directly to the donor, and having enhanced the American Wing as a loan for over fifty years, it is now part of the permanent collection.

FGS

### SIDEBOARD

*New York City, 1815–20. Mahogany, marble, and ormolu, with tulip poplar and white pine, height 53" (134.6 cm), width 72" (182.9 cm), depth 24" (61.6 cm). Gift of Harvey Smith, in memory of C. S. A. 1981.436*



A sideboard recently acquired by the Museum adds a splendid new dimension to the American Wing's already large and fine collection of New York cabinetwork made during the first quarter of the nineteenth century. Although the piece is unmarked and its history prior to the donor's ownership is unknown, numerous details of design indicate its New York origin: the white marble top with reeded edges; the white marble columns with fine imported French ormolu caps and bases; the massive carved and gilded claw feet; and the mahogany veneers, carefully chosen for their figure.

In overall plan, however, the sideboard is atypical. The form is that of a massive pier table that has been modified for use in a dining room. In the manner of a pier table, the top rests on a shallow frame supported by columns and pilasters, which in turn stand on a low shelf supported by carved paw feet. In the manner of a sideboard, the top has a splashboard at the back; the frame has drawers at the front and slides at the sides; and the length is a full six feet. And instead of the mirror usually found between the pilasters at the back of a pier table, two narrow mirrors between squat colonettes are fitted into the splashboard. No such piece is described in the contemporary New York cabinetmakers' price books, where all sideboards have two or more cupboards below the drawers and behind the columns. The Museum's example must have been made to special order, perhaps for a discerning client who took to heart James Fenimore Cooper's derision of "a spacious, heavy, ill-looking sideboard, in mahogany, groaning with plates, knife and spoon cases . . ." that he had observed in New York.

On the Museum's sideboard, the omission of cupboards and the skillful hollowing-out in a shallow curve of the front edge of the top have averted the massive, graceless appearance of many New York pier tables and sideboards made between 1815 and 1825. This imaginative synthesis, superbly crafted, bespeaks the work of one of New York's leading cabinetmakers, perhaps Duncan Phyfe or Charles Honoré Lannuier.

MHH

shapes seen here were favored at the time, as were the bands of beading that outline feet and lids and the fluting that breaks up the surfaces. A sense of symmetry and geometry pervades the style. Thus the panels created by the flutes and accented by double lines of bright-cut engraving are echoed in the facets of the spouts, and the play of round feet against square bases is mirrored in the geometric pattern of the engraved border. Symbolizing the new nation, cast eagle finials surmount the lids.

The service is unmarked but has long been attributed to Christian Wiltberger: very similar marked pieces are in the Museum of Fine Arts, Boston. The set's history also makes Philadelphia the most likely place of manufacture. The initials *LEPL*, engraved on each piece below the Lewis family crest, stand for Lawrence and Eleanor Parke (Custis) Lewis. The same Nelly Custis, Martha Washington's granddaughter, was reared at Mount Vernon and married George Washington's nephew Lawrence Lewis, February 22, 1799. According to family information provided by the

THOMAS FLETCHER  
*American, 1787–1866*

SIDNEY GARDINER  
*American, 1785–1827*

#### PRESENTATION VASE

*Philadelphia, Pennsylvania, 1824. Silver, height 23½" (59.6 cm), maximum width 20½" (52 cm). Purchase, Louis V. Bell and Rogers Funds; Anonymous and Robert G. Goelet Gifts; and Gifts of Fenton L. B. Brown and of the grandchildren of Mrs. Ranson Spaford Hooker, in her memory, by exchange. 1982.4*

To honor Governor DeWitt Clinton for his role in promoting the construction of the Erie Canal, a group of merchants from Pearl Street in New York City presented him in March 1825 with a pair of monumental silver vases. This is one of the pair; its mate, a promised gift to the Museum, will enter the collection at a future date. The history of the vases begins in early December 1823 when, at a meeting of the Pearl Street merchants, a resolution was passed to have a committee "procure and present to Mr. Clinton . . . such pieces of silver plate as they may consider appropriate." A premium of \$100 was thereupon offered for the best design for two vases that "should be of the same outline, but differing in ornament." Already on January 17, 1824, the *New York Evening Post* announced that the competition had been won by Messrs. Fletcher and Gardiner of Philadelphia. The award probably came as no surprise, for Fletcher and Gardiner were at that time the foremost designers and makers of large presentation pieces, a form of silver that became prominent during the late Federal period. Outstanding for their vital and well-integrated design and the quality of the workmanship, the Clinton vases represent that firm's highest achievement.

The late Federal style looked to classical sources for both form and ornament. The shape of this vessel and the vine handles that continue into a grape border are based directly on the so-called Warwick vase, found about 1770 near Hadrian's Villa at Tivoli. The base and the cover, however, and the elaboration of the ornament have no counterpart in the model. The theme of the antique vase is Bacchic. Here American motifs combine with classical elements to celebrate the new waterway and the land it traverses and reaches to the west, and to honor the recipient of the vase. An eagle, symbol of the new Republic, serves as finial and various native animals are shown around the vase bottom, while Neptune dominates the sides and reclining river gods and allegorical figures representing the progress of the arts and sciences decorate the base. At the front the figures of Mercury (commerce) and Ceres (agriculture) flank a view of the canal's guard lock and basin at Albany. At the back Hercules (strength) and Minerva (wisdom) are depicted with the aqueduct at Rochester and the falls of the Genesee River. The views are actual scenes along the canal based on drawings by James Eights (1798–1882) of Albany, scientific artist for the Erie Canal geological survey.

Engraved on the inscription plaque is the date December 1824, recording the completion of the vase. The companion piece was finished two months later. Both vases descended in the Clinton family until the early 1900s, and for most of this century they stood in the great hall of the New York Chamber of Commerce. They are destined to be reunited in the American Wing.



MARIA LONGWORTH NICHOLS  
*American, 1849–1932*

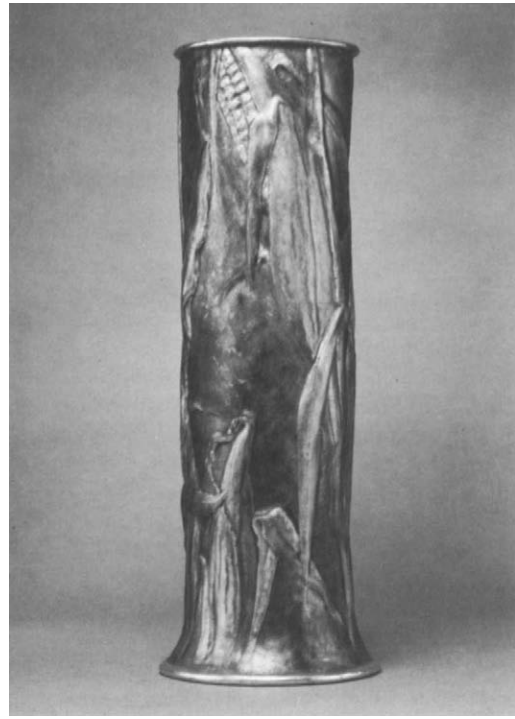
ROOKWOOD POTTERY  
*Cincinnati, Ohio*

#### VASE

*c. 1881–83. Earthenware, height 30" (76.2 cm). Gift of Marcia and William Goodman. 1981.433*

This monumental Aladdin vase is a tour de force, and, as one of the most important pieces in the early history of the American Art Pottery movement, adds strength to the Museum's growing collection of late nineteenth-century ceramics. Maria Longworth Nichols, the designer of the vase, in 1880 founded the Rookwood Pottery, the most successful and famous of the American art potteries. What developed out of an early interest in china painting later became a serious pursuit in the business of making and decorating pottery. Mrs. Nichols, with her husband George Ward Nichols, had a profound influence on the development of American pottery in the decades following the 1876 centennial.

Fired in one of the earliest kilns of the Rookwood Pottery, the Aladdin vase is characteristic of the pottery's early decorative work. Up to about 1884 decorators executed designs in the Japanese style, in heavy relief with a predominance of gilding. That Japanese art captivated artists and designers working in the last quarter of the nineteenth century is demonstrated by its influence on pottery dating to the early 1880s, and is nowhere better illustrated than by this vase by Maria Longworth Nichols. Nichols's interest in the Japanese aesthetic was first kindled by the 1876 centennial exhibition in Philadelphia. Two years later, six of her pottery designs in the Japanese style were published in her



husband's influential work *Pottery, How it is Made, Its Shape and Decoration, Instructions for Painting on Porcelain and All Kinds of Pottery with Vitriifiable and Common Oil Colors*. Illustrations from Katsushika Hokusai's *Mangwa* provided a direct source for the Japanese motifs of plant, bird, and animal designs. The Aladdin vase features, in the gilt-framed Japanese fan that embellishes one side of the vase, a frog, a snail, and grasses similar to the published designs. The other side is decorated with marine creatures in the Japanese grotesque style: ray and carp, crabs, eels, and turtles in high relief are captured within a gilt mesh net.

Six Aladdin vase forms were originally made. However, only the vase recently acquired by the Museum and another, somewhat later example decorated by Albert R. Valentien, in the collection of the Cincinnati Art Museum, appear to have survived. A third is known through a photograph published as Shape No. 1 in the *Rookwood Shape Record Book*, which recorded almost 7,000 shapes produced by the pottery between 1881 and 1967.

Bibliography: Keen, Kirsten Hoving. *American Art Pottery, 1875–1930*. Delaware, 1978, pp. 10 and 13.

ACF

LOUIS COMFORT TIFFANY  
American, 1848–1933

TIFFANY STUDIOS  
Corona, New York

**VASE**

1898–1908. Enamel on copper, height 14½" (36.8 cm). Gift of William D. and Rose D. Barker. 1981.444

Louis Comfort Tiffany began experiments with enamels on metal in the late 1890s, at furnaces set up in his

Corona, New York, glasshouse. These enamel products are akin to Tiffany's well-known work in stained and blown glass. The enamel vase recently acquired by the Museum is a masterpiece of its kind. Unusually large, the attenuated vase exhibits an elegance not generally found in Tiffany's enamel work. Enamel production at Tiffany Studios was limited and short-lived, making Tiffany enamels scarce. This vase enhances a small collection of enamel vases and covered boxes loaned in 1925 from Tiffany's personal collection and donated to the Museum in 1951 by the Louis Comfort Tiffany Foundation.

Plant forms dominate Tiffany's work in enamels as they do in glass and pottery. Cornstalks and leaves, naturalistically rendered in repoussé, encircle the vase. Tiffany's interest in autumnal fruits and flowers appears as early as 1879, in the stained glass windows Tiffany made to decorate the George Kemp house in New York and his own house several years later. A bronze pottery vase dating to between 1910 and 1914 made by the Tiffany Studios is virtually identical to the Museum's enamel example. Perhaps this vase served as a model from which a pottery mold was made.

The luminosity of the colored enamels attests to Louis Tiffany's lifelong interest in color and light. A contemporary critic, Samuel Howe, described Tiffany's decorative enamels when they were exhibited in 1902 at his father's silver and jewelry store. Howe likened them not only to opalescent glass but also to the polished precious and semiprecious stones sapphire, topaz, and Mexican fire opal. Frequently, as in this vase, the final enamel surface was iridized, giving it the lustrous quality of a prismatic gemstone. Tiffany judiciously combined translucent enamels with opaque ones. The brilliant blue opaque enamel finish of the interior of this vase enhances, by contrast, the soft harmony of translucent green and gold that envelopes the vase's exterior.

ACF



HARVEY ELLIS  
*American, 1852–1904*

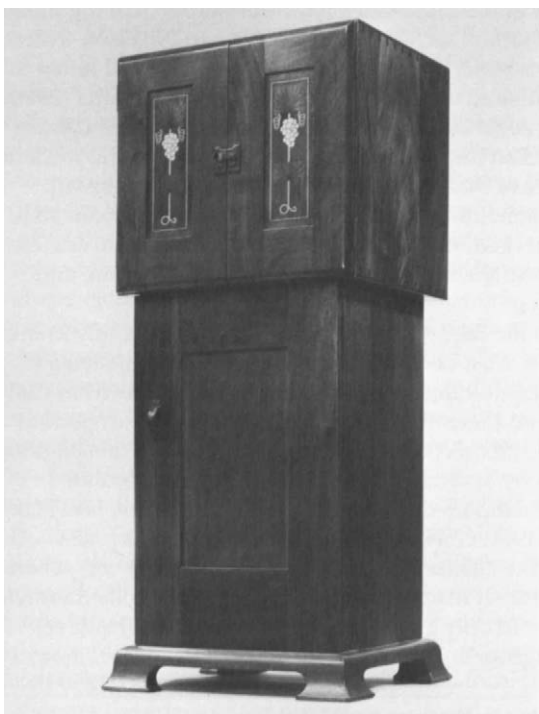
*Manufactured by*  
GUSTAV STICKLEY'S CRAFTSMAN WORKSHOP  
*Syracuse, New York*

#### MUSIC CABINET

*c. 1903. Mahogany with inlays of exotic woods, iron mounts, height 48" (121.9 cm), width of base 20½" (52.1 cm), width of top 20" (50.8 cm), depth 17" (43.2 cm). Mark: Als ik kan / Stickley; red decal on back. Gift of Jordan Volpe Gallery. 1981.292*

Gustav Stickley (1857–1942) was one of the most influential advocates of the Arts and Crafts movement on the East Coast. He founded his company in 1898 in Eastwood, New York, a suburb of Syracuse, but subsequently moved his offices to New York City (1905–15). Stickley's oak mission furniture is characterized by a simplicity of line and form that is expressive of its construction.

The most extraordinary pieces, however, are the work of the enigmatic Harvey Ellis, one of the most talented designers of his generation. Ellis's buildings designed in the 1880s and 1890s recall the romanesque revival of Henry Hobson Richardson (1838–1886). His designs for both fabrics and interiors show the influence of the English Arts and Crafts movement; and their strong architectural quality reflects an awareness of the Scot Charles Rennie Mackintosh, if not also of the Wiener Werkstätte. Ellis seems to have worked for Stickley only a short time, and his furniture is not common; such forms as our music cabinet are most exceptional. Only a modest four feet in height, the cabinet, belying in its simplicity of design, has a molded base with flaring bracket feet; the lower cabinet has a single door with three vertical and two horizontal compartments; and the cubic upper cabinet has three horizontal shelves and double doors with inset panels featuring a stylized grape-leaf-and-cluster motif in exotic woods. Moreover, the choice of mahogany rather than oak as the primary wood is unusual. Clearly what makes this Ellis design so exceptional, however, is the dramatic composition that gives a monumental



power to the piece. In form and construction, this cabinet is one of the most important American examples of Arts and Crafts design and reinforces Ellis's stature as a designer of international significance.

RCM



CHARLES SUMNER GREENE  
*American, 1868–1957*

HENRY MATHER GREENE  
*American, 1870–1954*

#### LIBRARY TABLE

*c. 1907. Mahogany, ebony, oak, burlled walnut/narra, silver, and brass, height 30½" (77.5 cm), width 67" (170.2 cm), depth 29" (73.6 cm). Purchase, Theodore R. Gamble, Jr. in honor of Mrs. Theodore Robert Gamble. 1981.316*

Greene and Greene, two brothers who practiced architecture in southern California at the turn of the century, are major figures in the American Arts and Crafts movement. Their two finest commissions are the Gamble house (1908) and the Blacker residence (1907) in Pasadena; our library table was designed for the latter. The work of Greene and Greene has its roots in the English Arts and Crafts movement but stands apart from the designs of such American contemporaries as Frank Lloyd Wright and Gustav Stickley. Most of their furniture was custom designed, and only the finest craftsmen were employed and the best materials used. Their furniture, made to the most exacting standards, was of very limited production and is now extremely rare. Moreover, it reveals a decidedly Japanese influence in the delicacy and attenuation of line and form, characteristics not found in most Arts and Crafts furniture. On our library table, the inlay, in particular, is most extraordinary in its elegant detailing and use of fine materials. The mature furniture designs of Greene and Greene are among the finest Arts and Crafts pieces produced in the United States, and this library table may unreservedly be called an American masterpiece.

RCM

# TWENTIETH CENTURY ART



LEON KELLY  
American, b. 1901

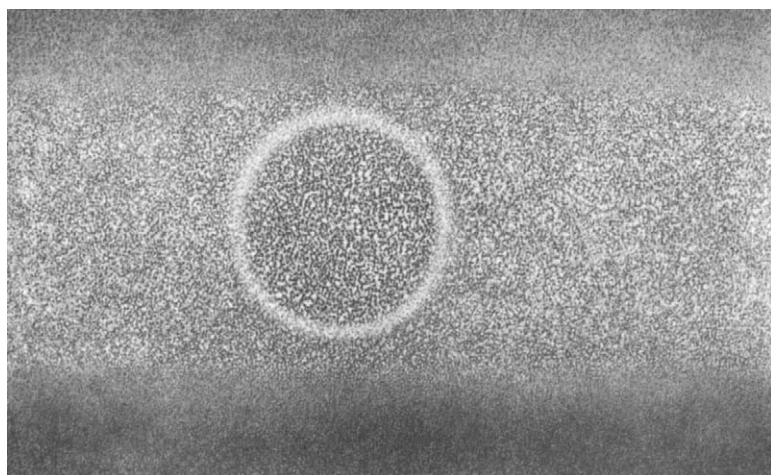
**VISTA AT THE EDGE OF THE SEA**  
c. 1940. Oil on canvas, 51 × 80" (129.5 × 203.2 cm). Signed (upper right and on reverse): Leon Kelly. Arthur Hoppock Hearn Fund. 1981.190

RICHARD POUSETTE-DART  
American, b. 1916

**PRESENCE, RAMAPO HORIZON**  
1975. Acrylic on canvas, 72 × 120" (182.9 × 304.8 cm). George A. Hearn Fund. 1982.68

JACKSON POLLOCK  
American, 1912–1956

**PASIPHAË** (opposite)  
1943. Oil on canvas, 56<sup>1</sup>/<sub>8</sub> × 96" (142.6 × 243.8 cm). Signed (lower left): Jackson Pollock. Purchase. 1982.20



The early work of Leon Kelly, Jackson Pollock, and Richard Pousette-Dart was influenced by the sudden arrival on the New York art scene of the late 1930s and 1940s of a large number of Surrealists from Europe, among them Breton, Matta, Dali, Ernst, Seligmann, and Masson. New York art dealers, such as Peggy Guggenheim and Julien Levy, exhibited work by both the recent immigrants and the younger American artists. The Museum of Modern Art presented an important retrospective in 1941 of the work of Miró, one of the few Surrealists who remained abroad. From this melding of influences, a hybrid, American style of art emerged, one that combined Surrealist form and exploration of the subconscious with Cubist structure and abstraction.

*Vista at the Edge of the Sea*, by the still insufficiently known American artist Leon Kelly, emerges from this milieu as a pioneering accomplishment. Kelly lived in Paris from 1924 to 1930 and thereafter worked in Europe for short periods of time. The advanced biomorphic abstraction of this painting predates by several years the mature work of Arshile Gorky, exemplified by the Metropolitan's *Water of the Flowery Mill*, 1944. Gorky began to develop a biomorphic vocabulary in the *Garden of Sochi* series of 1940, but it was several years before it reached final refinement. For Kelly this style represented only a brief interlude, after which he developed a tighter linear technique that utilized insect imagery.





Both artists were influenced by Miró's work of the late 1920s and the 1930s. *Vista at the Edge of the Sea* is a menacing seascape, where myriad flamelike forms rise up to suggest the tumultuous unrest of the ocean and coalesce into fierce, unimaginable sea creatures. This unsettling effect is heightened by Kelly's dramatic use of black to articulate an otherwise somber color scheme.

Jackson Pollock's early masterpiece *Pasiphaë* was not completed in time to be included in his first one-man exhibition at Peggy Guggenheim's gallery Art of This Century, in November 1943. However, two smaller, stylistically related paintings of the same year were included, *The She-Wolf* (The Museum of Modern Art, New York) and *The Guardians of the Secret* (San Francisco Museum of Art). *Pasiphaë* is a summation of the iconographic and stylistic concerns in Pollock's art since 1939. As in many of his early works, Pollock here uses ritualistic and mythic signs and imagery to express a personal iconography. At the time it was being painted, the art historian James Johnson Sweeney suggested the present title, based on the mythological story. Under a curse from Poseidon, Pasiphaë, consort to Minos, king of Crete, falls unnaturally in love with a white bull. From this union springs the legendary Minotaur, whose image populates Picasso's work of the 1930s. In Pollock's *Pasiphaë*, amid the swirl of lines and forms, one can discern two totemic figures — perhaps more — flanking a reclining female nude. Other faces and torsos emerge from the intricate fabric of sharp, angular slashes and meandering arabesques. The hieroglyphic manner is reminiscent of Mexican and American Indian art, which Pollock is known to have admired. The energetic, almost brutal gestural application of paint anticipates by several years the Abstract Expressionist movement of the late 1940s and the 1950s, of which Pollock's large "poured" paintings, such as the Metropolitan's *Autumn Rhythm*, 1950, are innovative landmarks. *Pasiphaë* also marks the artist's transition to mural-size paintings, which characterize his later work. This greatly expanded scale accompanied the exploration of "allover" imagery, which negates the traditional compositional focal point and challenges the edges of the canvas.

The art of Richard Pousette-Dart often followed paths parallel to those of the first-generation Abstract Expressionists, with whom the artist worked and exhibited in New York in the 1940s. The large-scale painting *Desert*, 1940 (The Museum of Modern Art, New York), is remarkably close to Pollock's *Pasiphaë*, painted three years later. Both artists resisted visiting Europe, developing their art entirely on native soil. Pousette-Dart's belief in the symbolic mysticism of circular and elliptical shapes also allied him with such artists as Baziotes, Stamos, and Gottlieb, although his creative process was always far more contemplative and calculated. About his art Pousette-Dart has stated: "I strive to express the spiritual nature of the Universe. Painting is for me a dynamic balance and wholeness of life: it is mysterious and transcending, yet solid and real" (preface to the catalogue of the Pousette-Dart exhibition at Art of This Century, New York, March 1947). His departure from New York City in 1950 further divorced him from the Abstract Expressionist group. *Presence, Ramapo Horizon* is one of several paintings done in 1975 inspired by the landscape around the artist's studio in the Ramapo Mountains, Suffern, New York. The canvas is divided into three lateral bands: a wide center zone, energized by an allover stippling of white and yellow paint and articulated by the presence of a slightly off-center ring of light, and two thinner, more subdued bands of gray blue that frame it top and bottom. Allusions to spiritual and psychological states and visual references to celestial motifs and the cosmos recall the work of Mark Tobey, another American artist whose art is filled with revelation and private meditation.



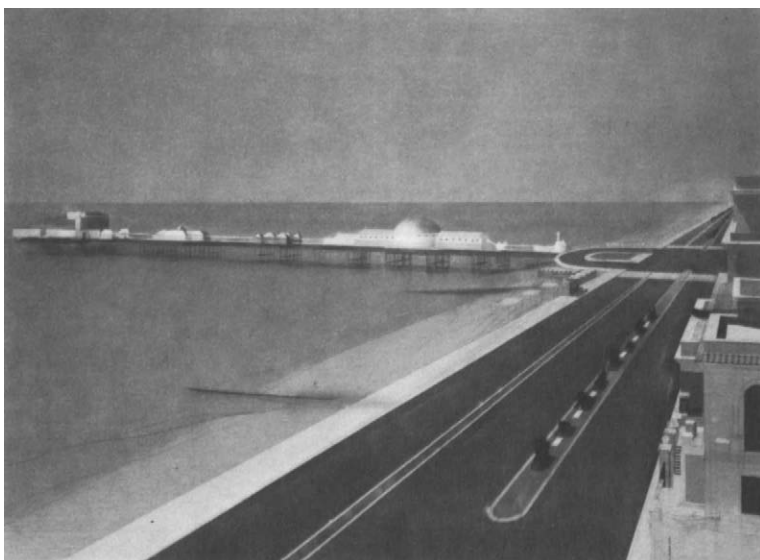
STUART DAVIS  
American, 1894–1964

**EDISON MAZDA**

1924. Oil on cardboard, 24½ × 18⅝" (62.5 × 47.3 cm). Signed and dated (lower right): Stuart Davis '24. Purchase, Mr. and Mrs. Clarence Y. Palitz, Jr. Gift, in memory of her father, Nathan Dobson. 1982.10

**E**dison Mazda is the earliest painting by Stuart Davis to enter the Museum's already substantial holdings of the artist's work. It is a pivotal piece in his stylistic development, balanced between the early representational works and the completely abstract compositions of a few years later that characterize his mature style. Deeply influenced by Cubism, Davis produced a few paper collages in the early 1920s as well as several paintings that simulate the collage effect. His interest in the planar organization of space, influenced by the work of Picasso and Léger, is manifested in a series of still lifes dating from 1923 to 1925, typified by *Edison Mazda*. In this series objects are geometrically simplified and organized as planes, although they retain their identities.

*Edison Mazda* is characteristic of Davis's extensive use of everyday objects and settings, particularly those related to the modern, consumer-oriented world. In this composition, three unrelated objects are arranged on a table. Leading the viewer's eye into the shallow space of the picture is a bright blue 75-watt Edison Mazda light bulb, set on a diagonal. Reflected in it are four windows, presumably those of the artist's studio. The base of an adjacent wine goblet can be seen through the bulb. Directly behind the glass is an upright artist's portfolio with a diamond pattern that arrests spatial recession. The flattened, almost two-dimensional pictorial space is enhanced by the bold outlining of the objects, which minimizes the sense of volume. The contrasting patterns of the wall, the portfolio, and the table are reminiscent of Davis's earlier, trompe l'oeil pictures, although here the purpose of the patterning is compositional rather than representational. Variations in design here serve to differentiate overlapping planes, as do variations in color in the later paintings. Three years after completing *Edison Mazda*, Davis produced his first truly abstract compositions, the *Eggbeater* series, of which the Metropolitan's *Percolator*, 1927, is one of the earliest.



MICHAEL ANDREWS  
British, b. 1928

**LIGHTS IV: THE PIER AND THE ROAD**

1973. Acrylic and pencil on canvas, 60 × 84" (152.4 × 213.4 cm). Purchase, Mr. and Mrs. Milton Petrie Gift. 1981.196

**M**ichael Andrews's series *Lights*, executed between 1970 and 1974, consists of seven large acrylic paintings and several smaller preliminary studies on paper that were inspired by the Zen concept of enlightenment. The Museum's recent acquisition *Lights IV: The Pier and the Road*, painted in 1973, is the fourth canvas in the cycle. Throughout the artist's oeuvre autobiographical references are interjected that reflect his familiarity with a variety of sources, among them Samuel Taylor Coleridge, Norman Mailer, and R. D. Laing. Andrews's extensive reading about Zen enlightenment, where one's sense of individuality or ego is replaced by a sense of harmonious interrelation





with and interdependence on the world, led him to seek personal revelation through painting, to find visual metaphors for altered states of consciousness. In several paintings in this group, an inflated balloon symbolizes the ego embarking on its psychic journey. *The Pier and the Road*, a vision of the final destination, no longer includes the balloon, although its presence is implied in the composition's panoramic, aerial perspective.

Andrews's refined, ethereal paintings of the early 1970s, exemplified by this picture, are a radical change from his previous work, where paint was applied in an expressionistic manner. In the *Lights* series paint is blown onto the canvas with a spray gun, eliminating all visible brushwork and creating a uniformly smooth, translucent surface. The artist's pencil underdrawing is the only evidence of human intervention. This detachment extends to the composition as well, where figures and cars are absent from the long pier and pleasure dome and the straight, racetracklike road that adjoins it. Andrews juxtaposes a surreal otherworldliness with the fastidious precision of the architectural rendering. The imaginary locale was created from a combination of the Marine Parade and Palace Pier at Brighton, photographed by the artist, and a coastal road and lido near Rome, seen in a picture postcard.

**JAMES ROSENQUIST**  
*American, b. 1933*

**HOUSE OF FIRE**

1981. Oil on canvas, 78 × 198" (198.1 × 502.9 cm). Purchase, George A. and Arthur Hoppock Hearn Funds and Lila Acheson Wallace Gift. 1982.90.1a-c

Painted by James Rosenquist twenty years after his first Pop Art canvases, *House of Fire* exudes the same dynamism that characterizes his best work of the 1960s. It is a dramatic composition of heroic proportions and fiery coloration. Painted in three sections, it measures more than sixteen feet long and six feet high. Like all of Rosenquist's subjects, the exact meaning of this allegory is elusive. One can only guess at the symbolic content behind the realistically rendered and jarringly juxtaposed images. Our attention is focused on the central panel, where a blazoned bucket of molten steel, supernatural in its radiance, descends through a partially open window that is shaded by a Venetian blind. Intruding into the scene from the right is a barrage of fiery red and orange lipsticks, extended combatively. More tranquil, although equally disconcerting, is the left section, dominated by the familiar sight of a brown paper bag filled to overflowing with groceries, unexpectedly turned upside down. Inferences of war, sex, violence, passion, industry, and domesticity may be drawn from the images. The painting can also be interpreted as a metaphor for modern American society, a society filled with contradictions.

*House of Fire* exemplifies Rosenquist's painting style. The hard-edged application of paint, the elimination of visible brushwork, and the use of commercial techniques and materials characterize Pop Art in general, and draw naturally upon Rosenquist's earlier experience as a billboard painter; the choice of bright, hot colors reflects the garish visual assault of modern advertising. This major acquisition, which is accompanied by a large preliminary drawing, *Industrial Cottage*, is the first work by Rosenquist to enter the Museum's collection, and fills a noticeable gap in our representation of American Pop Art, which already includes important works by Roy Lichtenstein and Andy Warhol.



PABLO PICASSO  
Spanish, 1881–1973

**STANDING NUDE WITH SEATED MUSKETEER**

1968. Oil on canvas, 63<sup>3</sup>/<sub>4</sub> × 51" (162 × 129.5 cm). Signed (upper left): Picasso. Jointly owned by The Metropolitan Museum of Art and A. L. and Blanche Levine. 1981.508

The mischievously humorous *Standing Nude with Seated Musketeer* was painted in November 1968, when Picasso was eighty-seven years old. Its amatory overtones, exuberant display of color, and virtuoso application of paint are characteristic of the large body of works he produced in the few years before his death. The musketeer, appearing both alone and with nude women, proliferates in the late work, just as the powerful, virile Minotaur populates the paintings and graphics of the 1930s. Both images can be interpreted as references to the artist. In his later years Picasso apparently preferred the less overtly sexual symbol of the musketeer, whose reputation is nonetheless that of a lady's man and rogue, an ardent enjoyer of life.

Throughout Picasso's oeuvre other themes occur that also follow a personal symbolism. The musketeers are reminiscent of the earlier artist and model series of the 1950s and 1960s. In *Standing Nude with Seated Musketeer*, although the man is no longer in the guise of an artist, the relationship between the figures is the same: the male represents reality, the female his elusive imagining. The large, centrally placed pipe-smoking musketeer is substantially rendered, with emphasis placed on physical presence, gesture, and costume. In contrast, the voluptuous nude, crowded into a narrow strip of canvas, is more tentatively painted, as though only a thought in the musketeer's mind. The frivolity of the scene is enhanced by a bright palette dominated by the blues of the musketeer's costume and accented with touches of green, orange, red, and pink. The paint is applied in thin washes, with quick, sure strokes. Circular forms that represent a variety of images—eyes, breasts, buttons, toes, buckles, chair knobs—punctuate the composition and provide visual cohesion.



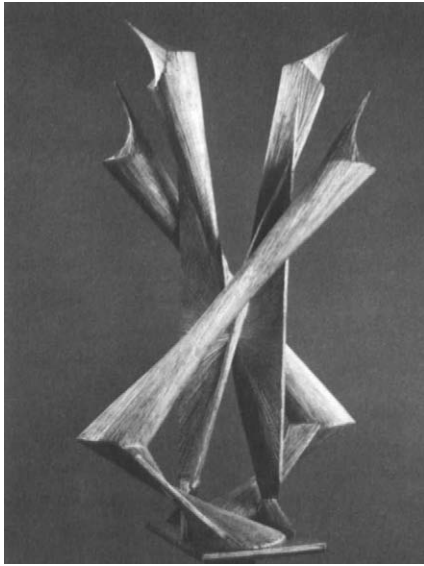
ALBERTO GIACOMETTI  
Swiss, 1901–1966

**ANNETTE VI**

1962. Bronze, height 25<sup>7</sup>/<sub>8</sub>" (60 cm). Signed (lower left): Alberto Giacometti 5/6. Jointly owned by The Metropolitan Museum of Art and Mr. and Mrs. Joseph Zimmerman. 1981.491

The late bronze bust by Alberto Giacometti of his wife, Annette Arm, is the first work by the artist to enter the Museum's collection. It represents a culminating achievement in an innovative career that spanned forty years. During the early 1930s, Giacometti created abstract and figurative sculptures inspired by Surrealism. After 1935 he produced figurative works exclusively, and during the following decade the artist's unique vision of reality found expression in the exaggeratedly elongated figures that typify his subsequent oeuvre. The emaciated figures, with their corroded, irregular surfaces, seem to result from pressures exerted by the surrounding space.

The last ten years of Giacometti's life were marked by a transition in his sculptural style that coincided with new directions in his painting. In both media figures are more substantially rendered: faces are broadened, and the backs of the heads are flatter. Emphasis is given to the subject's eyes and to creating a lifelike gaze. The metal surfaces of the sculptures are smoother, less crusty. The late work focuses on single figures—particularly heads and busts, with an occasional half-length torso—rather than on figural groups. From 1960 to 1964, Giacometti produced a series of ten busts of Annette, some of them painted. *Annette VI* is one of the largest in the series. The portraits are all remarkable for their steadfast gaze and compelling psychological and physical presence. For Giacometti, whose work was dependent upon his powers of observation, looking was the supreme human act, and a person's eyes were both a window to the soul and a means of communication. On one occasion he remarked that if he could only reproduce an eye successfully, he would have the whole sculpture.

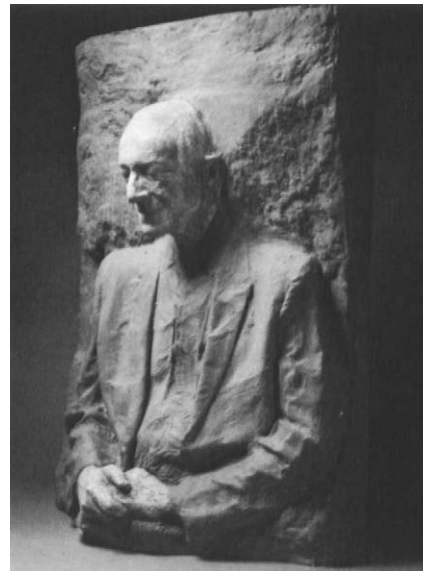


**ANTOINE PEVSNER**  
French, b. Russia, 1886–1962

**COLUMN OF PEACE**  
1954. Bronze, height 53" (134.6 cm). Signed on base (lower left): Pevsner 1/3. Gift of Alex Hillman Family Foundation, in memory of Richard Alan Hillman. 1981.326

In 1920 the Constructivist artist Antoine Pevsner and his younger brother Naum Gabo published the *Realist Manifesto* in Moscow. They proclaimed that sculpture should be abstract rather than representational, and that it should interact with the surrounding space, suggesting the dimension of time. These principles continued to guide Pevsner's work for the next forty years and are evident in his majestic *Column of Peace*, 1954.

In the 1920s and 1930s, Pevsner experimented with both plastics and metals, often combining substances in a single construction. His later works reflect a decided preference for bronze. *Column of Peace* is characteristic of Pevsner's mature style, evident in sculptures of the late 1930s and more fully developed in the 1940s. In these works Pevsner exploits the reflective nature of bronze by creating ridges in the metal surface that both simulate rays of light and respond to the actual light that falls on the piece. This interplay produces highlights and shadows that articulate the sculptural forms and planes, changing when viewed from different angles or as the intensity and the source of light alter. Although stationary, Pevsner's sculptures create a strong sense of movement and growth. In *Column of Peace*, the sense of motion is directed gracefully upward through the extension of four turned columns, two vertical and two diagonal. The symmetrical composition nevertheless remains rooted around a central axis that creates a rejuvenating expansion-contraction cycle. From one view the rods open out like a flower, creating a play between solid and void; from another the piece retracts into a compact, thrusting vertical mass.



**GEORGE SEGAL**  
American, b. 1924

**MEYER SCHAPIRO**  
1977. Painted plaster, 37<sup>7</sup>/<sub>8</sub> × 26 × 12" (96.2 × 66 × 30.5 cm). Gift of Paul Jenkins. 1981.146

George Segal is widely known for his tableau sculptures of the 1960s, in which white plaster figures cast from live models are placed into reconstructed environments. The tinted bas-relief of art historian Meyer Schapiro represents the current direction in his work toward intimate, close-up studies of single figures and figure fragments that are hung from the wall. Early pieces were presented in their original rough white plaster state that generalized the subject's features. Later works, such as *Meyer Schapiro*, were produced by making a second casting from the interior of the original hardened plaster shell and reveal surface texture in great detail, particularly that of the model's skin.

Segal's homage to Meyer Schapiro is a unique expression in his recent work. Typically, his sculpted figures are depersonalized and often conceal the model's face. The bas-relief *Meyer Schapiro*, however, is a traditional portrait study in the sense that it emphasizes the model's personal characteristics. The friendship between George Segal and Meyer Schapiro began in the mid-1950s, when Segal was exhibiting Abstract Expressionist paintings at the Hansa Gallery in New York. The artist's deep admiration for the art historian is sensitively revealed in this dignified study. Schapiro seems lost in meditation, eyes shut and lips tightly closed. The impact of his physical presence is intensified by the unexpected juxtaposition of naturalistic and expressionistic color. This piece is one of Segal's first attempts to reintroduce color into his sculpture since its shockingly hallucinatory effect in *Costume Party* a decade earlier. Thin washes of brilliant blue, applied in a painterly manner over the rough-textured background support and the receding, insubstantial torso, bond the two areas together. Only Schapiro's head, neck, and hands, raised to almost full three-dimensional form, reflect naturalistic coloration. Here, too, the flesh tones are washed with a glaze of blue, which collects in the creases of the skin, highlighting the contours of the features.



GEORGIA O'KEEFFE  
American, b. 1887

**SEATED NUDE NO. XI**

1917. Watercolor on paper, 11<sup>7</sup>/<sub>8</sub> × 8<sup>7</sup>/<sub>8</sub>" (30.2 × 22.5 cm).  
Purchase, Mr. and Mrs. Milton Petrie Gift. 1981.194

For over six decades, Georgia O'Keeffe, doyenne of American art, has produced exceptional oil paintings, almost exclusively of landscape, architectural, floral, and skeletal motifs. During the early years of her artistic career (1915–18), however, she painted more than a dozen female nudes in watercolor, unique in her oeuvre. Watercolor was at the time her preferred medium, a choice shared by such other American modernists as John Marin and Charles Demuth. *Seated Nude No. XI* was the final figure study in a series painted in 1917, the same year as her first one-woman exhibition at Alfred Stieglitz's gallery 291. The Museum has also recently acquired another sheet from this series, in which the seated figure is more realistically rendered.

O'Keeffe freely exploits the qualities of fluidity and transparency inherent in the medium. The careful control of the amount of water used has resulted in the tones bleeding into each other, thus creating linear patterns and producing, from a restricted palette of two primaries (red and blue), subtle variations in color. The skillful watercolor technique displayed in the nudes is echoed in landscapes done the same year, most notably the *Evening Star* series. In the present composition, spatial distinctions are ambiguous but discernible, and separate areas of blue wash designate sky and foreground.

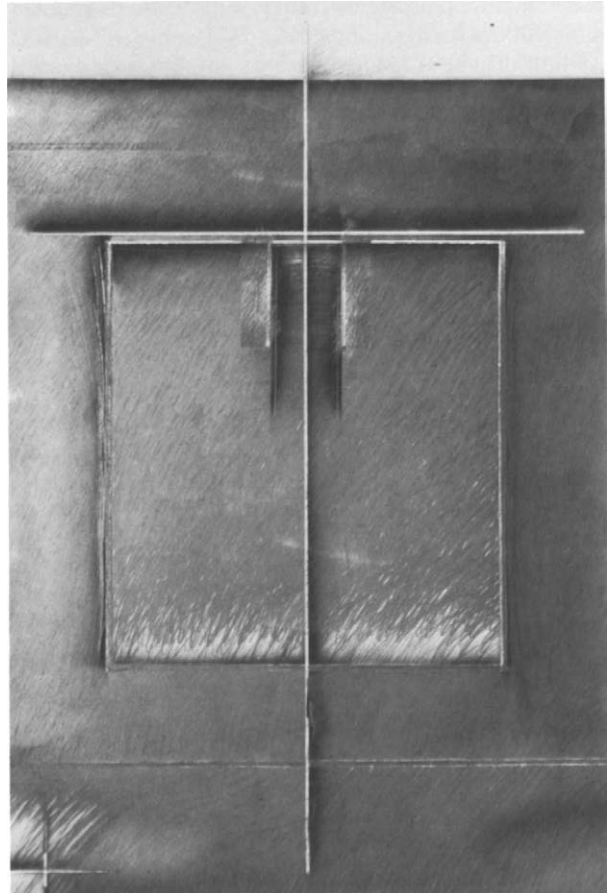
The study suggests comparison with the watercolor figures done a decade earlier by Auguste Rodin and those of O'Keeffe's contemporary Charles Demuth, both exhibitors at Steiglitz's gallery. O'Keeffe, however, in her direct use of watercolor—without the preliminary pencil underdrawing of Rodin and Demuth—and in her exploration of the medium's capacity to create independent lines and shapes, produced more abstracted compositions.

PAUL ROTTERDAM  
American, b. Austria 1939

*Study for FALL, from THE 14 STATIONS OF THE CROSS*  
1979. Graphite and enamel on paper, 47 × 31<sup>1</sup>/<sub>2</sub>" (119.4 × 80 cm).  
Signed and dated (lower left and upper right): Rotterdam 79. Purchase, Charles Z. Offin Art Fund, Inc. Gift. 1981.19.1

Between June 1978 and December 1979, Paul Rotterdam produced *The 14 Stations of the Cross*, a serial work consisting of thirteen drawings and a single painting. The subject refers to the Christian devotion honoring the fourteen events that occurred between the time Christ was condemned to die and the entombment. Rotterdam also made six preliminary studies. This drawing is a study for the *Fall*, an allusion to Christ's faltering under the weight of the cross. Rotterdam's interpretation of the theme is spiritual rather than literal, although the image of the cross is prominent here as in other works of the period. This spiritual content is characteristic of Rotterdam's work, and is combined with the formal archetypes of modernism. The hard-edged effect and crisp right angles, achieved with the aid of masking tape, are contrasted with an eloquent handling of materials and a sensuous activation of the picture surface.

Typically there is an emphasis on iconic frontality. The head-on perspective is enhanced by a symmetrical composition that focuses attention on the play of space and the spiritual content. In his paintings Rotterdam actually recesses parts of the canvas to produce three-dimensional space. In the drawings spatial recession is illusionistic, achieved by chiaroscuro.





PAUL KLEE  
Swiss, 1879–1940

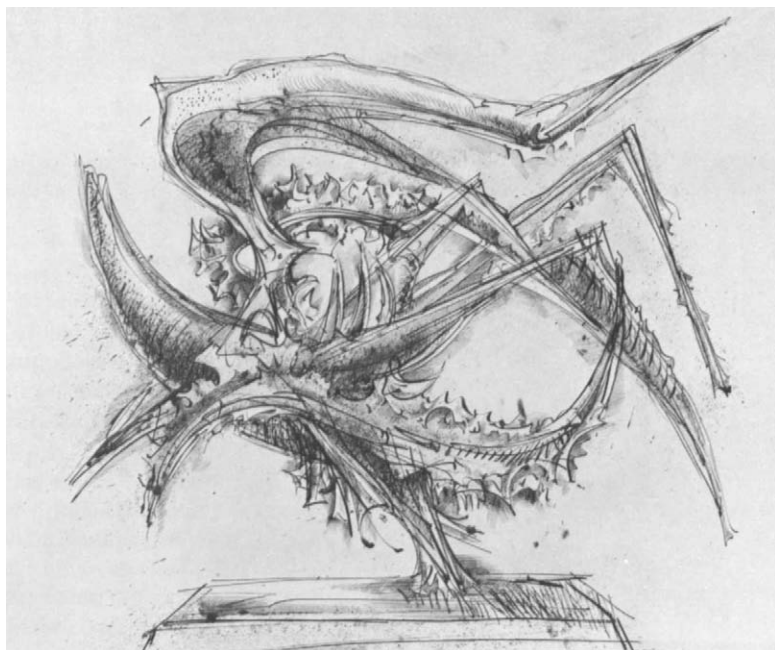
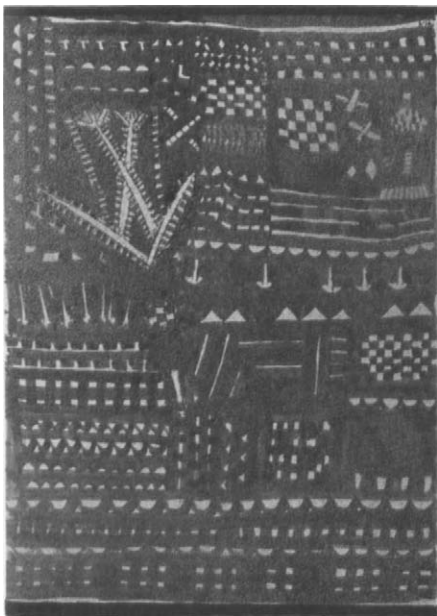
### IN THE MANNER OF A LEATHER TAPESTRY

1925. Ink and spattered tempera on paper, 10 $\frac{1}{2}$  × 7 $\frac{1}{4}$ " (26.7 × 18.4 cm). Signed (upper right): Klee; dated (lower left): 1925 19. Gift of Mr. and Mrs. Daniel Saidenberg. 1981.503

Painted in 1925, during Paul Klee's ten-year tenure as a Master at the Bauhaus, *In the Manner of a Leather Tapestry* is a synthesis of the art theories and practices described in the artist's *Pedagogical Sketchbook*, published the same year. Visual sources for the drawing are varied and reflect the Bauhaus commitment to creative interaction among disciplines. Klee was affiliated with the stained glass and weaving workshops at the Bauhaus, and examples of their production reveal similarities in design and imagery with his paintings and drawings of the 1920s. The checkerboard configurations, triangular patterning, and reliance on linear and rectilinear motifs, so prominent here, also characterize the Bauhaus rugs and tapestries.

Music was also a pervasive influence on Klee's work, and he often incorporated into his art the horizontal bars and musical notations of sheet music. In this piece, the parallel structure of the composition is broken by contrapuntal patterns that unite into small rhythmic sections, like a musical composition with counterpart harmonies. Klee uses a spray technique that he first experimented with in 1924, whereby color is applied to the sheet by means of either an atomizer or a mouth-blown device. The combination of black ink and red tempera has produced a mellow, rosy hue reminiscent of tanned leather. In the upper left quadrant of this otherwise geometric composition is a jarringly naturalistic reference to an exotic plant with large leaves and spiky stalks.

This touch of exotica brings to mind Klee's trip to Tunisia in 1914 with fellow artists August Macke and Louis Moilliet, which dramatically redirected his art, infusing it with color. The romantic sights and colors of this experience recurred periodically in his later work, influencing his choice of subject and painting style. Klee had intended to return to North Africa in 1924, but ultimately did not go; the landscapes he painted at this time, however, reveal several "pseudo-Tunisian" scenes.



THEODORE J. ROSZAK  
American, b. Poland, 1907–1981

### Study for FIREBIRD

1950. Pen, brush and ink, watercolor, pencil on paper, 28 $\frac{7}{8}$  × 35" (73.3 × 88.9 cm). Signed (lower right): T. Roszak. Gift of Muriel Kallis Newman, in memory of the artist. The MURIEL KALLIS STEINBERG NEWMAN Collection. 1982.16.2

Theodore Roszak's welded sculpture *Firebird* and its accompanying ink and watercolor study are the first works by the sculptor to enter the Museum's collection. Both are gifts of Muriel Kallis Steinberg Newman, presented in memory of the artist, who died in 1981. Roszak began his career as a painter in the 1930s but soon switched to sculpture, and it was in this medium that he gained recognition. His early pieces were constructions in metal and wood that celebrated the machine. By 1945, however, with the experience of World War II as a strong motivation, Roszak began to make expressionistic, free-form welded sculpture. Together with such sculptors as Herbert Ferber, David Hare, Ibram Lassaw, Seymour Lipton, and David Smith, Roszak experimented with industrial metalworking techniques, combining Surrealist imagery—particularly animal forms—with the symbolic abstraction and expressive linear vocabulary of the Abstract Expressionists. Instead of a paintbrush, they used the welding torch.

In a process characteristic of Roszak's working method, the basic form of *Firebird* was first developed in preliminary drawings—of which this sheet is a finished statement—and then translated into a thin wire armature around which shape and surface were built up by welding. The crusted, pitted form and agitated movement of the finished sculpture are even more pronounced in the drawing, where the angles are exaggerated and the rapid, scratchy lines convey a restlessness pitched to hysteria. The emotional thrust of the piece reflects Roszak's desire to create a metaphor for what he called "primordial strife and struggle," the constant battle between life and death, growth and decay.



**GUSTAVE SERRURIER-BOVY**  
Belgian, 1858–1910

**CABINET-VITRINE**

1899. Red narra and ash with copper-and-enamel mounts, height 98" (248.9 cm), width 84" (213.4 cm), depth 25" (63.5 cm). Gift of Mr. and Mrs. Lloyd Macklowe. 1981.512.4

This monumental piece of furniture is the work of Gustave Serrurier-Bovy, the architect and furniture designer acknowledged as the first Belgian master of Art Nouveau. He exhibited with the *Libre Esthétique*, which presented the avant-garde works of Impressionist and Symbolist artists in Brussels from 1894 to 1914. From travels in England, he brought back the doctrine of William Morris and the Arts and Crafts movement, and went on to develop his own free calligraphic silhouettes in flat planar constructions. He was soon followed by Henry van de Velde and Victor Horta in what was to become recognized as the Belgian Art Nouveau style.

Typical of Serrurier-Bovy's inventiveness, this piece is multifunctional, serving as vitrine, cabinet, and buffet. The flying buttresses at the front and sides reflect the designer's studies of Gothic architecture. The beaten copper mounts enlivened with reserves of green enamel make reference to English Arts and Crafts metalwork, but their spreading, curling forms are peculiar to Serrurier-Bovy and give special character to the cabinetwork they adorn.

It is rare that furniture of the period can be so precisely documented. This piece is stamped three times "Serrurier/Liège" and is illustrated in contemporary descriptions of the 1899 opening of the designer's Paris showroom. Towering at a height of eight feet two inches, it dominated the dining room and constituted a key work in the inaugural installation of the gallery, aptly titled *L'Art dans l'Habitation*.

This is the Metropolitan's first example of the internationally esteemed Belgian version of Art Nouveau. It is certainly the most important example in the United States, and arguably the best that can be seen outside Belgium.

**LOUIS COMFORT TIFFANY**  
American, 1848–1933

**PIERRE-ADRIEN DALPAYRAT**  
French, 1844–1910

**TABLE LAMP**

c. 1900–2. Glass and stoneware, height 23½" (59.7 cm), diameter 18" (45.7 cm). Gift of Ruth and Frank Stanton. 1981.495.2

This table lamp is a unique composite creation. The shade bears the stamp of Tiffany Studios, New York, while the base bears the impressed mark of the French ceramic artist Pierre-Adrien Dalpayrat.

The wedding of the work of a French studio potter with that of an American glass entrepreneur was probably the inspiration of the art dealer Samuel Bing, whose Paris gallery *L'Art Nouveau* gave the style its name. Bing was Louis Comfort Tiffany's exclusive agent in Europe, and he also handled European ceramists, including Dalpayrat. The 1900 Paris Exposition was the scene of Bing's greatest popular triumph. Contemporary photographs of his pavilion show a monumental settee surrounded by shelving on which is centered a pot identical to the base of our lamp. We know Louis Comfort Tiffany admired Dalpayrat's stoneware, since it was included in an exhibition of French ceramics at Tiffany Studios in 1901.

Just as an eighteenth-century *marchand-mercier* would have sent an especially appealing Oriental vase to a bronze maker with instructions to make a spectacular mount, Bing probably sent the Dalpayrat vase he particularly admired to Tiffany with the suggestion that it be mounted as a lamp. Inspired by the mottled red of the high-fire glaze for which Dalpayrat was renowned, Tiffany formulated a shade of cut turtlebacks. The murky red of the thick molded glass tiles perfectly complements the tonalities of the ceramic glaze.

The lamp stands as a document not only of the experimental work of Louis Comfort Tiffany but also of the true internationalism of the decorative arts at the turn of the century.



# DEPARTMENT OF PRIMITIVE ART

## PRECOLUMBIAN ART

### PAIR OF WARRIOR FIGURES

Peruvian (Moche), 1st–3rd century. Gilded copper with shell and stone inlays, height 4<sup>3</sup>/<sub>4</sub>" (12.1 cm); 5<sup>3</sup>/<sub>8</sub>" (13.7 cm). Gift of Jane Costello Goldberg, from the collection of Arnold I. Goldberg. 1981.459.31,32

These hollow warrior figures, constructed of many pieces of gilded copper sheet metal crimped and tabbed together, were meant to hang freely by a thick wire extending out from the backs of their heads. Such dangling figures are highly unusual in ancient Peruvian art; only one other is known, and it comes from the same site as these. Their use remains unknown.

Another unusual aspect of these figures is the presence of smaller figures, with high-relief heads and incised bodies, on the backs of their shirts. One warrior bears a splayed feline, whose tail extends down past the bottom of the shirt. The other bears disembodied human parts: a head, two feet, and two hands. Both the feline and the disembodied human parts are related to a cult of human sacrifice and trophy-head taking in which warriors apparently participated by providing victims.

These two figures are from a cache of metal objects— numbering almost 600 and most of them gilded copper— that was found in 1969 at a site called Loma Negra, in far northern Peru. It is the largest find of Moche metalwork known to date. The gilding was done by an ingenious process of electrochemical replacement plating; copper corrosion products now cover most of the surfaces.

Bibliography: Disselhoff, Hans-Dietrich. "Metallschmuck aus der Loma Negra, Vicús (Nord-Peru)." *Antike Welt* 3 (1972): 43–53; Jones, Julie. "Mochica Works of Art in Metal: A Review." In *Pre-Columbian Metallurgy of South America*. Washington, D.C., 1979, pp. 53–104; Lechtman, Heather; Erlig, Antonieta; and Barry, Edward J., Jr. "New Perspectives on Moche Metallurgy: Techniques of Gilding Copper at Loma Negra, Northern Peru." *American Antiquity* 47 (1982): 3–30.

ALS

### DOUBLE-LOBED VESSEL

Dominican Republic (Taíno), 10th–15th century. Ceramic, height 10<sup>1</sup>/<sub>2</sub>" (26.6 cm). Purchase, Joseph Pulitzer Bequest, Mary R. Morgan, Mary O'Boyle II, and Mr. and Mrs. Frederick E. Landmann Gifts; The Michael C. Rockefeller Memorial Collection, Gift of Nelson A. Rockefeller and Bequest of Nelson A. Rockefeller, by exchange, and Gift of Nathan Cummings, by exchange. 1982.48.1

The ceramic vessels made on the islands of the Caribbean's Greater Antilles in the last few hundred years

before Christopher Columbus arrived in the Americas have unpolished, monochrome, but significantly decorated surfaces. Deeply incised punctate designs and added raised elements, often in the form of human or animal heads, embellish the plain, almost gritty-textured vessels. The vessel illustrated here, with two raised pairs of heads at either side, has a distinctly ornate outline. It is reported to be from the interior of Hispaniola, not far from the border between the Dominican Republic and Haiti. The understated vigor of the beige and gray brown ceramics is a quality common to the art of the islands at this time.

JJ





### BIRD VESSEL

*Mexican (Mixtec), 11th–13th century. Ceramic, height 8<sup>3</sup>/<sub>4</sub>" (22.2 cm). Gift of Carol R. Meyer. 1981.297*

Ceramic vessels in sculptural form have a long history in ancient Mesoamerica. As early as the first millennium B.C., ceramic vessels were made in the shape of animals, birds, and human figures; in later times the basic vessel shape took precedence over the form of the depicted figure. The round-bodied vessels that depict bird and animal forms, such as the one illustrated here, exemplify the later approach. Often three-legged, these vessels enjoyed considerable popularity when they were made. They were also widely traded. The marked stylistic diversity among them is an indication both of their success and of their wide distribution.

The present bird vessel is carefully conceived—the line of the wings echoes the angle of the legs—and elegantly finished—the shiny dark red and black of the polished surface contrast well with the matte, powdery quality of the head and feet. A degree of anthropomorphism is present, most notably in the large “thumbs.”

JJ

## AFRICAN ART

### SEATED FIGURE

*Mali (Djenné), early 13th century. Terracotta, height 10" (25.3 cm). Purchase, Buckeye Trust and Mr. and Mrs. Milton F. Rosenthal Gifts, Joseph Pulitzer Bequest, and Harris Brisbane Dick and Rogers Funds. 1981.218*

This seated male figure with elaborate raised and punched scarification on his back is shown clasping his raised knee in both arms. The figure is conceived as a slow heavy curve around an opening in the center of the body, with the bold line of the back played off against the sinuously entwined limbs in the front. The total lack of tension

in the body, which seems almost boneless and muscleless, the pensive attitude, and the bald head suggest that it might depict a mourner. In traditional African societies, mourners often shave their heads and sit on the ground. The artist has given this figure almost no anatomical details except for the gently curving shoulder blades, the fingers, and toes. He has also simplified all the features of the head and subordinated them to the long sweeping curve of the back and neck, which culminates in the expressive turn of the head. The roughness of some details and the suppression of others may have to do with the expression of grief. In Africa, as elsewhere, the mourning period is one of deprivation and austerity. Mourners eat little and often cover their bodies with ashes, or are forbidden to bathe.

Thermoluminescence tests of this figure show that it was fired during the first half of the thirteenth century. Excavation has only just begun on the archaeological site of Djenné, on the inland delta of the Niger River. Finds from the site, however, include a vast array of terracotta figures with a complex iconography executed in several styles. Most figures date from the twelfth century to the seventeenth. Djenné sculptures are usually solid although they are relatively well fired—probably in open-pit kilns fueled by wood and straw. Many figures are massive, and compact in composition—rarely pierced as here—though, like this one, they often have relaxed, asymmetrical poses. Djenné artists seem to have had considerable freedom in their choice of subject.

The Djenné region is one of politically centralized states and a long history of trade with the Islamic world. The Empire of Ghana, whose beginnings are lost in time, fell in 1076. Parts of Ghana were absorbed into the Mali Empire, which before its fall in 1468 exported considerable amounts of gold to North Africa. The city of Djenné is situated within the borders of the Mali Empire and was converted to Islam at the end of the twelfth century. Mansa Musa, one of ancient Mali's great rulers, made a famous pilgrimage to Mecca about 1325, passing through Cairo on the way. When Mali fell, it was succeeded by the Songhai Empire, which in turn lasted until about 1600. Whoever they were, the builders of Djenné and the makers of Djenné sculptures saw the fall of Mali and the rise of Songhai, and lived in a world that





was part of a vast trade network that reached thousands of miles from the forests of the Guinea Coast through Timbuktu and across the Sahara Desert to the Mediterranean.

SV

#### MASTER OF THE CASCADE COIFFURE

*Zaire (Luba people, Shankadi subgroup), 19th century*

#### NECKREST WITH FEMALE FIGURE

*Wood, beads, height 6 $\frac{3}{4}$ " (16.2 cm). Gift of Margaret Barton Plass, in honor of William Fagg (C.M.G.). 1981.399*

This neckrest is one of a group recognized as being the work of a single anonymous master. Because of his exuberant treatment of the typical Shankadi fan-shaped coiffure, he is known as the Master of the Cascade Coiffure. He is the creator of a series of charming neckrests supported by small sculptures; no larger works by his hand are known. A miniaturist at heart, he gives a great deal of attention to refined workmanship and delicacy of carving. His works can be recognized by his dramatic treatment of the sweeping coiffure for which he is named, by his use of balanced asymmetrical poses, and by his fondness for active, open compositions; triangular openings under the arms and legs often repeat the shape of the wedges of the hair. The sculptures lack volume; they are all sharp angles and thin linear forms, made even more dynamic by a torsion of the body.

This female figure, with her asymmetrical pose, is one of the most animated and inventive figures by the Master of the Cascade Coiffure. Her one leg bent back and one leg raised, one hand to her stomach and the other to her hair give her a lively, playful quality characteristic of the artist's best works. Of the fewer than twenty works identified as by this master, none repeats this posture. Constantly experimenting, the artist in fact rarely repeats himself, even within the narrow confines of the neckrest format. Often his figures gesture or are shown doing something in a way seldom seen in African art. Despite the animation of his figures and the broken silhouette of his caryatids, the Master of the Cascade Coiffure never fails to provide a satisfyingly solid-looking vertical support down the center of his compositions.

Elaborate coiffures like the one shown here took up to fifty hours to produce, and could last for months if properly cared for. Sleeping on a neckrest helped to preserve the coiffure.

Bibliography: Bassani, Ezio. "Il Maestro delle Capigliature a Cascata." *Critica d'Arte*, fasc. 148-49 (1976): 79.

SV

#### MOTHER AND CHILD

*Ivory Coast (Senufo people), 19th-20th century. Wood, height 21 $\frac{1}{4}$ " (54 cm). Gift of Lawrence Gussman. 1981.397*

The image of the mother and child is so often found in African art that it is important to remember it almost never represents an ordinary woman with a baby. Rather, it is likely to refer to the invisible world, to what is known or believed more than to what is seen. Among the Senufo, the Creator is conceived as dualistic in nature, and in its protective, nurturing aspect is known as Ancient Mother. Members of the men's Poro society say they are "at our Mother's



work" when they are engaged in Poro affairs, and Poro initiates are referred to as "children of Poro." One scholar has suggested that figures such as this one allude to the initiation process, wherein Poro absorbs unformed adolescents, nurses them with the milk of knowledge, and redelivers them as complete human beings, adult members of society.

This figure exudes palm oil from years of libations, a phenomenon often seen in sculpture from Gabon but found only rarely in art of the Western Sudan. Significantly, one of the few other Senufo figures with an oil surface is in a style very close to this one.

The segmentation, geometrization, and simplification of the human body seen in this sculpture are typical of African art. All except essential features are rigorously eliminated; here, for example, coiffure and facial scarification are essential to the identity of the figure, but the front legs of the stool are superfluous, and they have thus been omitted. Because the child is significant for its suckling gesture, the head and mouth are carefully rendered, while the less important arms and legs are made amorphous, suggesting the socially undefined initiate. The figure is animated by a spiral movement through the entire body that puts the left leg in profile when the face is seen from the front.

SV

## OCEANIC ART

### HELMET MASK WITH PRAYING MANTIS

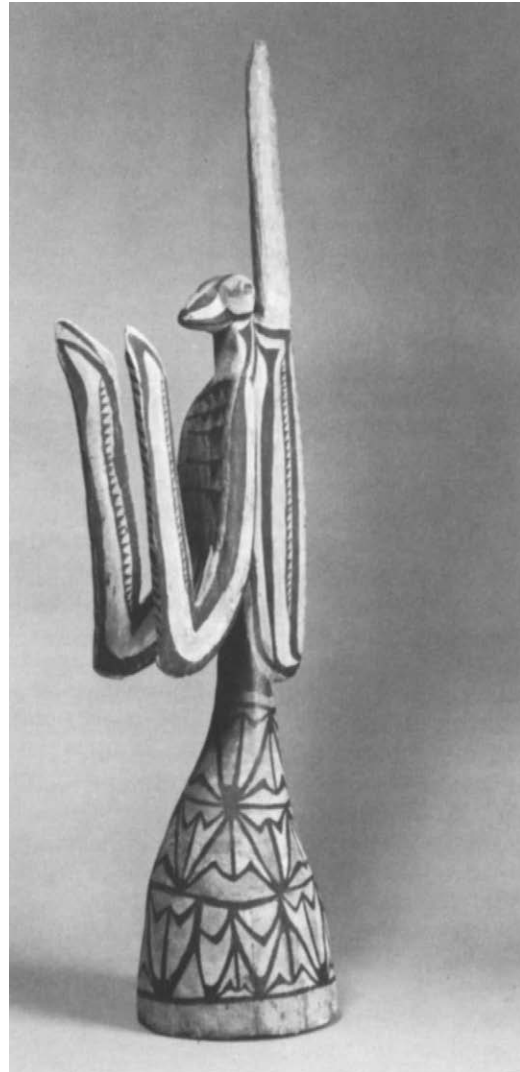
*New Britain (Sulka people), before 1914. Wood, paint, height 43½" (110.5 cm). Gift of Evelyn A. J. Hall. 1981.331.1*

The Sulka are a group of about 1,100 people who live on the northeast coast of New Britain. Although they have been in contact with Westerners—originally, missionaries and traders—for about a century, little is known about them to this day, a deplorable fact in view of the fascination of their fragile and highly colorful art. Unlike so many other Melanesian groups, the Sulka were not devoted carvers, but they made several types of masks, the most famous being the *sisu*, which are cone shaped with humanoid features, and the umbrellalike *hemlaut*. These were painstakingly constructed from innumerable narrow strips of pith and painted primarily in a glaring pink, with fine details and large flowing designs in white, black, yellow, and green. Accessory human features such as ears and mouths, as well as figures of humans, animals, and birds, were carved in light wood and attached to the masks.

A lesser-known type of mask or dance costume is represented by this carving. The animal shown here is a quite naturalistically formed praying mantis, its body growing out of a swelling cone. The natural wood surface is covered with geometric patterns in blue black and faded green mineral colors. The mask was clearly meant to be carried on the head, since the interior of the cone is hollow. Comparison with objects now in Budapest and Cologne (Gathercole et al.) suggests that the vertical projection at the back was intended to support a slender upright standard, most likely cut from light wood and painted with a typical Sulka cursive design. The total assembly would have been about thirteen feet high.

The significance of the object is unknown, although it

has been remarked that a neighboring tribe used similar constructions at "a festival commemorating the dead, which also formed the end of the circumcision rites" (Kaufmann, 1979). That such objects were canoe prow ornaments seems questionable in view of their fragility, although carvings known to be from prows certainly show the same general form (Kaufmann, 1980).



Our carving, one of a pair, was collected before 1914 and until recently was with its mate at the Missionsmuseum, Hilstrup, Germany; the mate is now at the Museum für Völkerkunde, Basel (Vb 28055). The two works are practically identical in size, and are surely by the same hand; the only significant difference between them is the painted design on the cone, which in the Basel example is of the cursive type.

Ex coll.: Missionsmuseum, Hilstrup, Federal Republic of Germany.

Bibliography: Gathercole, P.; Kaeppler, A.; and Newton, D. *The Art of the Pacific Islands*, exhibition catalogue, National Gallery of Art, Washington, D.C., 1979, p. 244, nos. 16.17 and 16.18; Kaufmann, Christian. "Sulka Dance Headdress." In *Kulturen, Handwerk, Kunst*. Museum für Völkerkunde und Schweizerisches Museum für Volkskunde, Basel, 1979, p. 90, pl. II/3; Kaufmann, Christian. *Ozeanische Kunst*, exhibition catalogue, Kunstmuseum, Basel, 1980, no. 155.

# FAR EASTERN ART

## INDIAN AND SOUTHEAST ASIAN ART

### PAIR OF ROYAL EARRINGS

India (perhaps Andhra Pradesh), c. 1st century B.C. Gold, left: height 1½" (3.8 cm), length 3" (7.7 cm), depth 1⅞" (3.9 cm); right: height 1⅞" (4 cm), length 3⅛" (7.9 cm), depth 1½" (3.8 cm). Gift of The Kronos Collections. 1981.398.3,4

Students of Indian art have long been fascinated by the extraordinary jewelry worn by both male and female figures in early Indian sculpture. Earrings in particular, being the most three-dimensional and complex in shape, are depicted in sizes and forms that seem at times to go beyond the bounds of credibility.

The corpus of extant early Indian jewelry, ranging from material found at Mohenjo-Daro and Harappa to jewelry often of classical and Iranian inspiration recovered from various Gandharan sites, is relatively meager. While some

Shunga gold jewelry has survived, nothing extant has to date provided sufficient justification for acceptance of all depictions on sculpture as literal.

Extensive early textual references to jewelry and the probable codification of types and shapes make clear, however, that jewelry, aside from its intrinsic value, was considered a major art form. Body adornment in India was not merely self-embellishment but had very real social and religious significance, a good basis for the verifiability of these depictions despite the lack of external evidence. A recent gift to the Museum of a spectacular pair of earrings, however, not only will rewrite the history of jewelry and goldworking in ancient India but also provides the first tangible evidence for the accuracy of jewelry representation on early Indian sculpture.

These earrings, henceforth to be known as the Kronos earrings, are designed as organic, conceptualized, vegetative motifs. Each is composed of two rectangular, budlike forms growing outward from a central, double-stemmed tendril. The tendril motif is richly ornamented with a pattern of diagonal bands of tripartite raised granulation and



Entries by Martin Lerner, Curator; Julia Meech-Pekarik, Suzanne G. Valenstein, Associate Curators; Alfreda Murck, Assistant Curator and Administrator; Maxwell K. Hearn, Assistant Curator; Jean Mailey, Curator, Textile Study Room

circular rosettes, which form a chevron pattern as the forms circle.

The tendril terminates at each end in a richly ornamented calyx with larger circular rosettes and a two-layered petal motif. The four-sided bud, terminating in a convex square, swells forth from under the calyx, its edges highlighted by a double row of large granulated beads. Its unadorned surfaces are relieved by decoration on only two of its five sides. Worked in repoussé with several grades of applied granulation, the underside of each earring is decorated with a classic early Indian palmette motif. One of the few differences between the earrings is in the decoration of these fronds: one uses the circular motif, the other a diagonal veining.

A winged lion and an elephant, both royal animals, occur on each earring, so placed that when worn the lions face each other across the wearer's neck and the elephants look outward on the outer surface of each back bud. The animals are of repoussé gold, completely covered in granulation and then consummately detailed, using granules, snippets of wire, and sheet, and individually forged and hammered pieces of gold. Fanciful necklaces adorn the lions' necks, and full harnesses with blanket covers decorated with swastikas, an ancient solar symbol, are worn by the elephants.

A careful examination of earring shapes and decoration on early sculpture reveals that broad regional styles do exist. The Kronos earrings have some parallels at Bharhut and Sanchi and on the early sculpture at Mathura. It is particularly fascinating, however, that a pair of earrings of considerable size and very similar shape—clearly showing a convex end—are worn by the famous Chakravartin (Universal Ruler) from the stupa at Jaggayapeta, datable to the first century B.C. (H. Zimmer. *The Art of Indian Asia*. New York, 1955, vol. 2, pl. 37). To my knowledge, this is the closest parallel to the Kronos earrings. The Jaggayapeta relief clearly illustrates that the weight of such earrings and the distension of the earlobe resulting from the habitual wearing of such ornaments caused them to rest on the shoulder.

That the Kronos earrings are the most superb example of Indian jewelry known is incontrovertible. Their size and weight, their consummate craftsmanship, the royal emblems, and the fact that similar earrings are worn by the Chakravartin at Jaggayapeta leave little doubt that they were royal commissions. This is particularly significant because no other extant Indian jewelry can so clearly make this claim. Of perhaps even greater significance is the fact that in both conception and execution they prove that ancient Indian goldworking was on a level at least as high as that of other major goldworking cultures. In this, they open a whole new chapter on the ancient art of India.

ML

### STANDING BUDDHA

*Pakistan (Gandharan style), c. 6th century. Bronze, height 13 $\frac{1}{4}$ " (33.6 cm). Purchase, Rogers, Fletcher, Pfeiffer and Harris Brisbane Dick Funds, and Joseph Pulitzer Bequest. 1981.188*

The sculptural styles of the ancient Gandhara region of northwest India and northern Pakistan are well preserved by rich remains of stone and stucco. A few rare small bronzes, almost always representations of the standing Buddha, have also survived. A few of these "Gandha-

ran" bronzes may belong to the late Kushan period, closely following styles established in stone; more likely, however, most of the bronzes stand at some as yet undetermined chronological remove from their stone prototypes, perhaps by as much as three centuries. Thus, they exhibit a blending of late Kushan and Gupta styles and should be dated to the fifth and sixth centuries.

Since the Gandharan-style Buddha was of seminal importance, serving as one of the prototypes for early Buddhist images and iconography throughout the Far East and South Asia, the importance of these small, portable bronze images cannot be overestimated.

Standing on a stepped pedestal, the Buddha raises his right hand in the fear-allaying gesture (*abhayamudra*). His lowered left hand holds a portion of his garment. Three garments are worn in the orthodox Gandharan fashion: the skirt is clearly visible below the covering shawl, which covers both shoulders and cloaks most of the body, and the third garment is revealed beneath the raised right arm. The figure stands in a slight contrapuntal position, the right knee bent and the weight of the body resting on the rigid left leg. The mandorla is a complete body halo whose outer perimeter represents stylized flames; the inner band is a floral rinceau enclosed by a beaded motif.

There are only about a dozen Gandharan bronze standing Buddhas extant. Of these, the present example is not only in the best condition but also has a strong claim to being the most beautiful.

Representing the Gandharan style in its most mature form, this standing Buddha is one of the most important bronze sculptures of the ancient Buddhist world.

ML





### BUDDHA SEATED IN MEDITATION

Sri Lanka (Anuradhapura style), c. 6th century. Bronze, height 5 $\frac{3}{8}$ " (13.6 cm). Purchase, Anonymous Gift. 1982.21

Among the weaknesses of our South Asian collections, the inability to exhibit a single sculpture from Sri Lanka (formerly Ceylon) has perhaps been the most prominent. Since fine sculptures from this small island-nation rarely appear on the market, we have waited a long while to correct this omission. While we are still a long way from providing proper representation of the great sculptural traditions of Sri Lanka, this recent acquisition makes a propitious beginning.

Anuradhapura was the Sinhalese capital until the tenth century. Even today, visitors to the ancient capital are rewarded by sights of glorious architectural ruins and superb stone sculptures. The finest Sinhalese art belongs, as does our recent acquisition, to the Anuradhapura period.

The bronze sculpture is of a type particularly popular in Sri Lanka: the seated meditating Buddha. Here, Buddha is seated in a yogic cross-legged position on a double-lotus pedestal. His joined hands rest on his lap in the attitude of meditation (*dhyanamudra*). The usual monastic garments are worn leaving the right shoulder bare, and the stylized drapery folds are arranged in precise, narrow parallel lines.

The swelling volumes, the broad shoulders, the large rounded head with small curls of hair, the full face, and the small fleshy lips are all reminiscent of Indian Gupta sculpture. The treatment of the drapery folds is based on styles developed in Andhra Pradesh, particularly at Amaravati and Nagarjunakonda.

The sculptural tradition of Sri Lanka is a conservative one, which makes the task of dating rather difficult. Nevertheless, a dating to the sixth century for this rare meditating Buddha is not likely to be far off the mark.



ML

### STANDING FOUR-ARMED AVALOKITESHVARA

Indonesian or Thai (Shrivijaya or Peninsular Thailand style), c. 9th century. Bronze, height 22 $\frac{1}{4}$ " (56.6 cm). Rogers Fund. 1982.64

The early styles of the very important but enigmatic Indonesian kingdom of Shrivijaya, which probably had its capital on the island of Sumatra but which ruled over a much larger area, continue to defy precise isolation and categorization. Shrivijaya and its eighth- and ninth-century rulers, the Shailendra dynasty, are known to us through inscriptions, but the history of this empire remains to be written. Their art seems to owe some stylistic allegiance to India, as well as to earlier Southeast Asian styles, which is not surprising, and it seems to have influenced the sculpture of southern Thailand and even that of the province of Yunnan in China in the twelfth and thirteenth centuries. That Shrivijaya was a very important political unit within Southeast Asia is clear, but exactly how important is still to be determined.

The sculptural styles of peninsular Thailand are closely allied to some Shrivijaya styles, and it is sometimes uncertain whether a specific sculpture is more accurately described as Peninsular Thai or Shrivijaya, as is the case with the present sculpture, purported to have been found in peninsular Thailand.

In the Buddhist pantheon, the Bodhisattva Avalokiteshvara is the Lord of Infinite Compassion. He is almost al-



ways identifiable through his spiritual father, the Buddha Amitabha, seated in his hairdo. In Southeast Asia, perhaps during the sixth century, there developed, quite independent of Indian influences, a cult specifically devoted to the four-armed Avalokiteshvara. The importance and popularity of this cult is attested to by the number of icons that survive.

This sculpture shows the deity standing in a graceful contrapposto. He is dressed in a long skirt fastened below the waist by a jeweled clasp. A girdle of ribbons is worn around the hips, with the ribbon ends hanging down the thighs. A sash is draped diagonally across the chest, and a

three-lobed tiara, earrings, and a necklace form the orthodox complement of jewelry for the period. The deity wears a high chignon composed of individual locks of hair, with the ends resting on his shoulders. The unusually large size, the sensitive, gently swelling volumes, and the fine detailing make this sculpture both historically important and aesthetically very satisfying.

ML

#### MANDALA OF CHANDRA, GOD OF THE MOON

*Nepal, early 15th century (or late 14th century). Opaque watercolor on cloth, height 16" (40.6 cm), width 14<sup>1</sup>/<sub>4</sub>" (36.2 cm). Gift of Mr. and Mrs. Uzi Zucker. 1981.465*

This *mandala* (ritual diagram) shows the planetary divinity Chandra, god of the moon, seated in his chariot drawn by seven *hamsa* (geese). The deity holds two white lotuses and is dressed in the fashion of south India, wearing neither boots nor tunic. Flanking him in his chariot are two female attendants shooting arrows to dispel the darkness of the night. In front of Chandra, the charioteer holds the reins of the seven *hamsa*. Behind him is an elaborate throne back and a lavishly decorated body halo. In the first circle surrounding the main image, superimposed over stylized lotus petals, are the *navagrahas* (nine planets) seated on their animal mounts. The perimeter circle is composed of multicolored stylized flames. Seated at the four corners are four Bodhisattvas, each flanked by dancing females. The uppermost register shows five seated Buddhas, representing the Tathagatas, flanked by two Bodhisattvas. The bottom register has two scenes of ritual consecration and portraits of the family of the donor. At the center of the bottom register is a scene with musicians and dancers. Chandra is painted white, and his attendants and chariot are all placed against a white ground.

The painting is particularly important since it is the earliest *Chandra mandala* known. In addition, it is most skillfully executed, representing Nepali painting at its best.

ML



## CHINESE ART



#### FLASK (TS'AN-CHIEN HU)

*Chinese, late Eastern Chou dynasty (Warring States era) — Western Han dynasty, c. 3rd–1st century B.C. Burnished earthenware, height 10<sup>3</sup>/<sub>4</sub>" (27.3 cm). Gift of Mrs. Richard E. Linburn. 1981.466*

This dramatically shaped flask is most popularly known as a *ts'an-chien hu* (silkworm-cocoon-shaped flask), although it has also been described as having a duck's-egg shape or an inflated egg shape. The type of vessel is comparatively rare in Chinese ceramics. A limited number of similar excavated examples are illustrated in recent publications from the People's Republic of China. Those pieces that were found in tombs attributed to the Warring States era (480–221 B.C.) tend to have a less elongated body and either a very low foot or no foot at all. The flasks excavated from tombs generally dated to the Ch'in dynasty (221–206 B.C.) or Western Han dynasty (206 B.C.–A.D. 9) exhibit shapes that correspond more closely to ours, particularly in the well-defined foot and beautifully turned neck and mouth. Some of these later, footed vessels are plain or burnished gray pottery, but others are covered with lacquer, or have abstract designs painted in polychrome.

The Museum's stunning new flask is embellished with a series of vertical three-groove bands; the color of its burnished surface ranges from medium brown to black. A few specks of red pigment remaining in some of the crevices and a larger red smudge on one part of the body suggest that at one time it may have had some painted decoration.

SGV

#### TOMB FIGURE

*Chinese, T'ang dynasty (618–906). Earthenware with remains of polychrome and gilt decoration, height 10<sup>1</sup>/<sub>2</sub>" (26.7 cm). Gift of Dr. and Mrs. John C. Weber. 1981.470.1*

Among the many ceramic figures depicting foreigners that were placed in tombs to serve the dead during the T'ang dynasty, there are several types that represent people whose racial origins are difficult to identify. Such a figure is this beautifully modeled earthenware youth, dressed in a Hindu dhoti and adorned with ornate jewelry. His curly hair, which was originally painted black, and the dark brown pigment that once completely covered his face and body presumably associate him with the K'un-lun people of T'ang literature, who lived to the south and had curly (or woolly) hair and black skin. The identity of the K'un-lun people has been the subject of much discussion. Some

scholars have theorized that they were one of several Southeast Asian races; others believe the K'un-lun were East African Negroes. The suggestion has also been put forward that the term "K'un-lun" did not refer to one specific people but rather to anyone whose skin was darker than that of the Chinese. Whatever their ethnic origins, it would seem that the majority of these dark-skinned K'un-luns were brought to China as slaves. Many stories about K'un-lun slaves were written in the T'ang period: one concerns a brave K'un-lun servant who dove into the water to retrieve his master's possessions; another tells of a K'un-lun slave who arranged a tryst between his master and a beautiful courtesan.

Exactly what this little fellow is doing is uncertain. Similar figures have been said to represent dancers or drummers at the head of a procession; others are described as depicting grooms for elephants or lions. From his stance, one might speculate that this swaying figure is a dancer who, poised in midstep, listens for the next beat of the drum.

Ex colls.: Mr. and Mrs. Dennis M. Cohen; Mrs. Ruth Spelman.

Bibliography: *The Arts of the T'ang Dynasty*, exhibition catalogue, The Oriental Ceramic Society, London, 1955, no. 17; The Oriental Ceramic Society, London, *Transactions* 29 (1954–55), pl. 33; Joseph, Adrian M.; Moss, Hugh M.; and Fleming, S. J. *Chinese Pottery Burial Objects of the Sui and T'ang Dynasties*, exhibition catalogue, London, 1970, no. 84; Spelman, Ruth. *The Arts of China: A Retrospective*, exhibition catalogue, Greenvale, Long Island, 1977, no. 84.



SGV

KUO HSI

Chinese, c. 1000–c. 1090

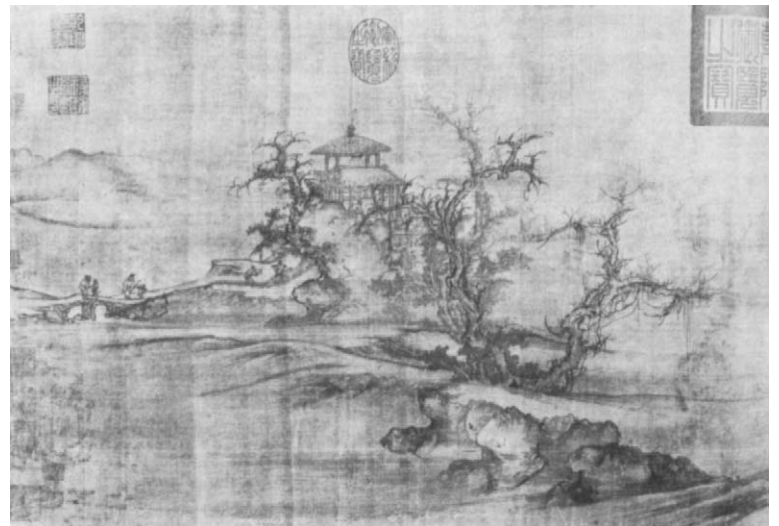
### TREES AGAINST A FLAT VISTA

*Northern Sung dynasty (960–1127). Handscroll. Ink and pale color on silk, 13<sup>3</sup>/<sub>4</sub> × 41<sup>1</sup>/<sub>4</sub> " (34.9 × 104.8 cm). Gift of John M. Crawford, Jr. in honor of Douglas Dillon. 1981.276*

During the late eleventh century, landscape painters began to turn away from minutely descriptive portrayals of nature to explore evocations of a specific mood, past style, or temporal phenomena—the changing seasons, the hours of the day, or the varied effects of weather. The imagery of *Trees Against a Flat Vista* is consonant with the earliest stages of this trend. The bare branches of the trees and the dense mist suggest an autumnal evening; the road, dotted with travelers, emphasizes the transitory quality of the moment. A roadside pavilion, traditionally a place where friends bid one another farewell, brings to mind parting poems composed by generations of scholar-officials. Standing witness to the parade of travelers are several weathered and twisted trees; longer lived than men, yet subject to the same cycle of youth, maturity, and old age, they provide a model of endurance in the face of hardship. Two boatmen unobtrusively poling their skiffs—seemingly oblivious to the passage of time—are expressive of another ideal, that of the recluse who lives outside society in harmony with the rhythms of nature.

The panorama that the scroll surveys is depicted in blurred ink washes and freely brushed outline strokes that impart the illusion of moisture-laden atmosphere and contribute to the introspective mood of the scene. The "billowing cloud" rocks and "crab claw" branches of the trees add to the painting's dreamlike quality and are hallmarks of the preeminent late eleventh-century landscapist Kuo Hsi.

The painting bears no signature, but the evidence for accepting it as a work by Kuo Hsi is persuasive. Among the few early paintings attributed to the master, *Trees Against a*





*Flat Vista* comes closest in style to Kuo Hsi's signed masterpiece *Early Spring*, dated 1074 and at present in the Palace Museum, Taipei. Bearing an imperial seal of the Northern Sung emperor Hui-tsung (reigned 1101–25), the painting apparently entered the imperial collection within decades of the time Kuo Hsi lived. Seven colophons by Yuan dynasty (1279–1368) connoisseurs inscribed after the painting make the attribution to Kuo Hsi explicit. The first, by the poet Feng Tzu-ch'en (1257–after 1327), reads in part: "Nowadays the level vistas of the honorable Kuo are few; how precious are the master painter's works." The composition of *Twin Pines Against a Flat Vista* (1973.120.5), a painting by Chao Meng-fu (1254–1322), another of the colophon writers, bears a striking resemblance to that of *Trees Against a Flat Vista* and attests to the importance of this handscroll as a model for later interpretations of the Kuo Hsi style.

Bibliography: Sun Ch'eng-tse. *Keng-tzu hsiao-hsia chi*. 1660, *chüan* 3, p. 1; Chang Chao et al. *Shih-ch'ü pao-chi*. 1745, *chüan* 16, p. 2b. Reprint, Taipei, 1971; Chang Ta-ch'ien. *Ta-feng T'ang ming chi*. Kyoto, 1955, vol. 1, pl. 8; Sickman, Laurence, ed. *Chinese Painting and Calligraphy in the Collection of John M. Crawford, Jr.* New York, 1962, no. 7; Barnhart, Richard. *Wintry Forests, Old Trees*, exhibition catalogue, New York, 1973, no. 3; Fu, Shen C. Y. et al. *Traces of the Brush: Studies in Chinese Calligraphy*, exhibition catalogue, Yale University Art Gallery, New Haven, 1977, no. 19; Nakata Yujiro and Fu Shen. *Obei Shuzo Chugoku Hoshu Meiseki Shu (Masterpieces of Chinese Calligraphy in American and European Collections)*. Tokyo, 1981, vol. 3, pls. 68–70.

MKH

EMPEROR HUI-TSUNG  
*Chinese, 1082–1135*

#### FINCHES AND BAMBOO

*Sung dynasty (960–1279) or Northern Sung dynasty (960–1127). Handscroll. Ink and colors on silk. 11 × 18" (27.9 × 45.7 cm). Signed with cypher of emperor. John M. Crawford, Jr. Collection, Purchase, Douglas Dillon Gift. 1981.278*

What good fortune for these insignificant birds to have been painted by this sage," mused the famous connoisseur Chao Meng-fu (1254–1322) in a colophon attached to this gemlike painting. The sage he refers to is Hui-tsung, the eighth emperor of the Sung dynasty and the most artistically accomplished of his imperial line. During his quarter of a century on the dragon throne (1101–25), he spent vast sums in the pursuit of fine calligraphy, of great paintings, and of spectacular rocks for his private garden-parks. His inattention to affairs of state and the large expenditures for



his personal pleasure contributed to the loss of North China to barbarian invaders in 1127.

*Finches and Bamboo* illustrates the suprealistic style of bird and flower painting practiced at Hui-tsung's Painting Academy. The minutely observed finches are imbued with alertness and sprightly vitality. Drops of lacquer give a glint to the birds' eyes, and malachite green brightens the bamboo. The painting is signed at the right with the emperor's cypher over a seal that reads "Imperial writing." Over one hundred other seals of subsequent owners and connoisseurs dot the painting and the rest of the scroll. The scroll is also valued for the superb calligraphy in the form of appreciative comments that follow the painting. Chao Meng-fu's note (including his comment on the immortality the little birds unwittingly won) is in a fluid, running script. In the sixteenth century Hsiang Yüan-pien, the astute collector, inscribed the scroll, and Sung Lo added a poem in 1702. In 1954 the contemporary artist and collector Chang Ta-ch'ien appended a note. The last inscription on the scroll—written in the sixteenth century—is Hsiang Yüan-pien's record that he acquired the scroll for fifty gold pieces.

AM



THE EMPEROR'S ENVOY ON THE WAY TO CHIN  
*Chinese. Chin dynasty (1115–1234), late 12th–early 13th century. Handscroll. Ink and colors on silk, 10¼ × 55⅞" (26 × 142 cm). Edward Elliott Family Collection, Purchase, The Dillon Fund Gift. 1982.1.1*

After the Chin Tartars conquered the north of China in 1127, the Chinese court fled K'ai-feng and established a new capital in the southern city of Hangchow. To maintain peace on the northern border of their shrunken empire, the Chinese paid annual tribute amounting to 200,000 taels of silver and 200,000 bolts of silk. Although there is no inscription on the painting to confirm it, the theme of this scroll may well be the meeting of Sung envoys with those of the Chin.

Stylistically, the handscroll has more affinities with landscapes done under the Chin regime in the north than it does with the spacious, mist-filled landscapes of the Southern Sung. In particular, the tall pine trees that fill the handscroll format, the dramatic recession into depth at the



left, and the angular mountain forms are features found in Chin paintings. The compositional elements of this handscroll are strikingly similar to the best authenticated Chin painting, the handscroll by Li Shan entitled *Wind and Snow in the Fir Pines*, at the Freer Gallery of Art, Washington, D.C. This scroll carries seals by the great Ming painter Wen Cheng-ming (1470–1559) and the Ch'ing orthodox painter Wang Hui (1632–1717), as well as colophons by I Ping-shou dated 1813, by Hsieh Lan-sheng dated 1814, and by Lo T'ien-ch'ih of the mid-nineteenth century.

AM

### WELCOMING THE NEW YEAR

*Chinese. Yuan dynasty (1279–1368), late 13th or early 14th century. Panel. Silk embroidery and plant fiber (some originally gold wrapped) on silk gauze, 85 × 25<sup>3</sup>/<sub>16</sub>" (215.7 × 64 cm). Seals of the Ch'ien-lung (reigned 1736–95) and Chia-ch'ing (reigned 1796–1820) emperors. Purchase, The Dillon Fund Gift. 1981.410*

During the Sung and Yuan dynasties, the art of embroidery reached a peak of refinement and complexity, with decorative compositions frequently imitating paintings both in format and in subject matter. Embroidered hangings were displayed in palace halls or residences to mark the changing seasons or to celebrate a birthday or the New Year.

*Welcoming the New Year*, a large embroidered panel depicting warmly dressed children frolicking with a flock of sheep and goats in a garden setting, combines a number of auspicious symbols appropriate to the New Year's celebration. Young male children promise new life and the continuation of the family line; sheep and goats are emblems of good fortune. Since the word for sheep and goats (*yang*) also suggests that aspect of the yin-yang dichotomy associated with growth, warmth, and light, the embroidery may be read as a visual pun conveying a wish for a sunny and prosperous New Year.

Technically, the panel is extraordinary for its unusual and painstaking workmanship. The entire composition is worked in silk on a fine gauze ground. The water, earth, and cloud-filled sky are formed by a continuous mat surface of tiny close-set vertical stitches, each crossing a single weft of the gauze. The major motifs—boys, animals, rocks, and flowers—are executed in various gleaming float stitches often embellished with laid work in appropriate patterns, for example the spirals indicating the rams' curly coats. Outlines and details are often emphasized with couched plied silks or plant fibers sometimes wrapped with membrane gold. A final virtuoso touch in the depiction of many of the sheep and goats is the arrangement of the float stitches in circles centered on each animal's eye. The radiating pattern that results reinforces the image of the ram as a symbol of light and good fortune.

An embroidered panel of virtually identical size, workmanship, and subject matter in the Palace Museum, Taipei, forms a continuous composition with the Metropolitan's panel, suggesting that both were once part of a larger set. Although in the catalogue of the Ch'ing imperial collection both panels are dated to the Sung dynasty, the fur-trimmed costumes of the children may reflect a Mongol style of dress, indicating an early Yuan dynasty date in the late thirteenth century or early in the fourteenth.

Bibliography: For the companion section, see *Embroidery in the Collection of The National Palace Museum*. Tokyo, 1970, pls. 19–21.

JM MKH





**CHAO YUAN**

*Chinese, active c. 1350–75*

**LANDSCAPE IN THE STYLE OF YEN WEN-KUEI AND FAN K'UAN**

*Late Yuan (1279–1368)—early Ming (1368–1644) dynasty. Handscroll. Ink on paper, 9¾ × 31¼" (24.9 × 79 cm). Inscribed by the artist. Edward Elliott Family Collection, Purchase, The Dillon Fund Gift. 1981.285.15*

Chao Yuan was a member of Soochow literary circles and a close friend of many late Yuan scholar-painters, including Ni Tsan (1301–1374) and Wang Meng (c. 1308–1385). Leading the life of a recluse until the establishment of the Ming dynasty in 1368, Chao, like many other notable Chiang-nan painters, had his career cut short by the first Ming emperor (reigned 1368–98), a man of humble origins who was deeply suspicious of the Soochow intelligentsia. After summoning Chao to Nanking to serve as a painter, the emperor took offense at something Chao did and had him executed.

In this short handscroll, done at a time of political and social turmoil, Chao portrays a theme commonly found in paintings of his time: a life in seclusion. A secluded mountain villa nestled at the foot of a tall peak suggests a serene existence free from worldly strife. Living in the south, Chao Yuan re-creates the towering mountains of the north through imagination. Couched in the Northern Sung idioms of Yen Wen-kuei (active c. 970–1000) and Fan K'uan (active c. 988–1010), Chao's landscape exemplifies the scholar painting of the late Yuan and early Ming, in which ancient models are transformed by calligraphic brush methods. Late Yuan scholar-artists saw painting as a vehicle for self-expression: painting, it was said, should be like handwriting, a "heart print" of the artist.

Bibliography: Wang Chieh et al. *Shih-Ch'ü pao-chi hsu-pien*. 1793, vol. 5, pp. 2864–65. Reprint, Taipei, 1971; Dubosc, Jean-Pierre. *Settimo Centenario di Marco Polo: Mostra d'Arte Cinese*, exhibition catalogue, Venice, 1954, p. 217; Fong, Wen. *Summer Mountains: The Timeless Landscape*. The Metropolitan Museum of Art, New York, 1975.

MKH

**CHOU WEN-CHING**

*Chinese, active c. 1430–after 1463*

**RUSTIC RETREAT AMONG FISHERMEN**

*Ming dynasty (1368–1644). Hanging scroll. Ink and colors on silk, 35 × 16¾" (88.8 × 41.6 cm). Inscribed by the artist. Edward Elliott Family Collection, Purchase, The Dillon Fund Gift. 1981.285.10*

Chou Wen-ching served as a court painter at the Peking imperial palace. His artistic abilities became known when, summoned to court as a soothsayer, he won first prize in a painting competition sponsored by the Hsüan-te emperor (reigned 1426–35). Chou was still active as a court painter in 1463.

This small hanging scroll elucidates Ming accounts which record that Chou Wen-ching followed the styles of both the Southern Sung Academy master Hsia Kuei (active c. 1190–1225) and the Yuan scholar-painter Wu Chen (1280–1354). The painting's large proportion of empty space, the intimate focus, and the use of mineral colors on silk recall the highly selective "one corner" landscapes of the Sung Academy. Chou's intentionally naïve rendering of figures and calligraphic treatment of foreground grasses and foliage patterning, however, are derived from scholar paintings of the late Yuan.

This type of painting probably decorated a small panel or

screen in the living quarters of the palace. Chou's inscription at the upper left states that it was painted while he was serving in the Jen-chih Tien—one of the halls used by painters in the Imperial City.

Bibliography: *Shimbi Taikan*. Kyoto, 1899–1908, vol. 10; *Tōyō bijutsu taikan*. Tokyo, 1912, vol. 10; Siren, Osvald. *Chinese Painting: Leading Masters and Principles*. New York, 1958, vol. 7, p. 181.

MKH

### LEYS JAR

Chinese. Ming dynasty, Cheng-te mark and period, 1506–21. Porcelain with incised designs under colored glazes, diameter 5<sup>7</sup>/<sub>8</sub>" (14.8 cm). Gift of Mrs. Richard E. Linburn. 1981.368.1

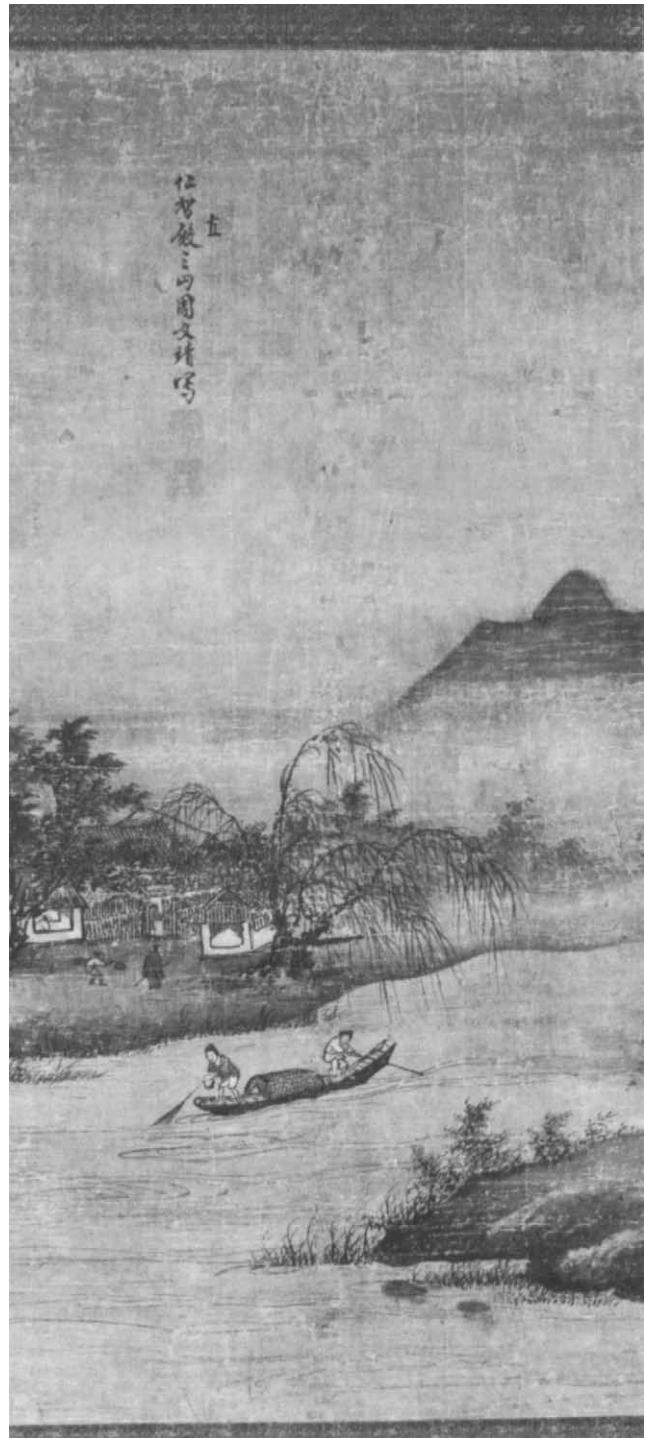
This waste vessel (sometimes called a *cha-tou* by the Chinese) is an exceptionally fine example of Ming dynasty porcelain decorated with medium-temperature glazes on prefired, or biscuited, porcelain. First, the design of four pacing dragons chasing flaming pearls among clouds was deeply incised into the unfired body. This surface of the vessel was left unglazed, but the inside and base were covered with a clear high-temperature glaze. The jar was then fired at a temperature in excess of 1250 degrees centigrade, which vitrified the body and fused the clear glaze. Medium-temperature glazes were next applied to the unglazed biscuit areas: the dragons, clouds, and lotus-panel border were colored bright green, and the ground deep yellow. The piece was subsequently refired at the lower heat necessary to fuse the colored glazes. This ornamental technique was developed during the second half of the fifteenth century. Despite the extra effort and expense of firing the object twice, the potter, by employing this technique, could produce washes of vivid color and decorate his porcelains in a new and striking manner.

A number of analogous leys jars—all of approximately the same size and all with the four-character reign-mark of the Cheng-te emperor on the base—are known. It is likely they were made for one service; a few dishes, straight-sided bowls, and small wine or sauce pots also survive from the same set.

Ex coll.: R. E. Luff.

Bibliography: *The Arts of the Ming Dynasty*, exhibition catalogue, The Oriental Ceramic Society, London, 1957, no. 195; *The Ceramic Art of China*, exhibition catalogue, The Oriental Ceramic Society, London, 1971, no. 169.

SGV







**LAY ARISTOCRAT'S ROBE (CHUBA)**

Tibet, 18th century. Made from Chinese dragon robe of brocaded silk with moon rabbit medallions; original satin damask lining, length at center back 60" (152.4 cm), width with sleeve extended 71" (180.3 cm). Seymour Fund. 1981.225

Chinese dragon robes and dragon satins were much admired by China's neighbors and were used by the Chinese as diplomatic gifts. The robes worn by certain categories of lay aristocrats in Tibet survive to illustrate a broader range of dragon robe styles than those worn in the Manchu court during the Ch'ing dynasty (1644–1911). To modify Chinese presentation robes to accord with the cut of Tibetan robes (no cuffs or bands, long sleeves tapering over the hand, a high diagonal crossover, and various kinds of piecing once the main dragon was in place), the Tibetans preferred Chinese dragon robes that reflected either pre-Ch'ing styles or early Ch'ing style, in which the symbolic universe of the Manchu official style is embodied by eight dragons in a heaven of clouds over a wave-and-mountain border of striking simplicity and boldness.

This lay aristocrat's robe of the latter type is one of the few known with a special insignia: a small disk centered front, back, and on the shoulders in the place of the Flaming Pearl usually associated with the dragon. These disks contain the moon symbol from the Twelve Sacrificial Emblems with the moon palace and the rabbit (without mortar and pestle, however). One other example, a fragment, identical but on dark blue satin, is known. There is, moreover, at the Minneapolis Institute of Arts, a classic dragon robe in the same early Ch'ing style, on a green yellow ground, bands and cuffs intact, and with the sun disk from the Twelve Sacrificial Emblems in the same four positions. Another lay aristocrat's robe has recently appeared with four disks containing what seem to be two of the Eight Buddhist Emblems—the jar and the canopy, with a spray of what may be millet or rice.

All that we can guess so far about these special robes is that they were somehow associated with the resurgence of interest in Lamaist Buddhism, the religion of Tibet, which occurred in the eighteenth century when a Chinese protectorate over Tibet was established.

JM

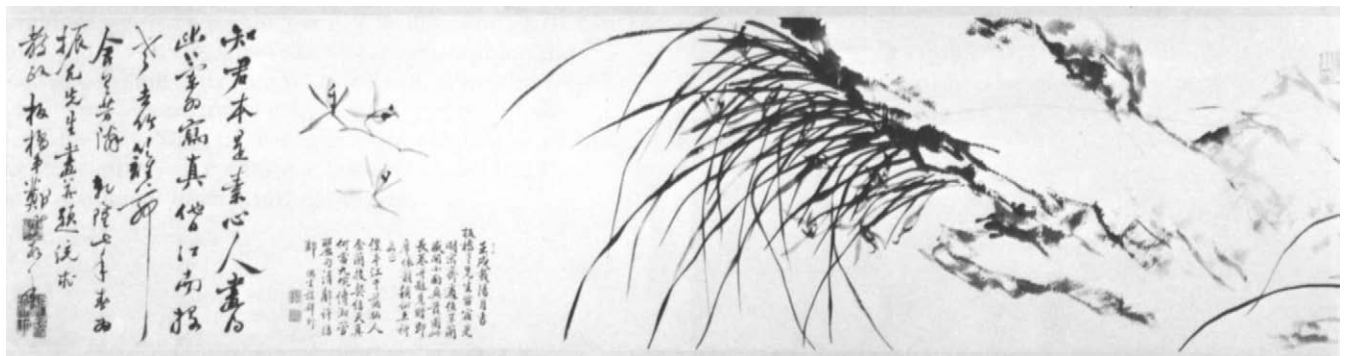
**CHENG HSIEH**  
Chinese, 1693–1765

**ORCHIDS AND BAMBOO (detail)**

Ch'ing dynasty (1644–1911). Handscroll. Ink on paper, 13<sup>11</sup>/<sub>16</sub> × 115<sup>3</sup>/<sub>4</sub>" (34.7 × 294 cm). Signed and dated 1742. The Edward Elliott Family Collection, Purchase, The Dillon Fund Gift. 1981.285.7

During the eighteenth century as the Chiang-nan area grew in prosperity, the thriving city of Yangchow on the north bank of the Yangtze River was known for its wealthy salt merchants and their lavish patronage of the fine arts. The artists attracted to the heady cultural climate of Yangchow were mostly unemployed scholars who, while clinging to the traditional literati ideal of retreat to nature and indifference to official position, were forced to depend on their painting and calligraphy for a living. Cheng Hsieh openly rejected the traditional literati principle that painting was for self-cultivation and not for monetary gain, and happily exchanged his bold compositions for cash.

In every respect, however, this painting is firmly in the literati tradition: in subject matter, in circumstances of execution, in medium, and in format it fits the literati mode of a high-minded creation inspired by the moment. Cheng's subject is two plants that were admired by the





literati class: the orchid, symbol of loyalty and unappreciated virtue, and the bamboo, symbol of the superior man who is strong and yet flexible. Painted on the occasion of the viewing of Ch'eng To's specimen orchids at full bloom, the scroll, in exemplary literati fashion, is dedicated to Cheng Hsieh's friend with a poem composed for the occasion and inscribed in free calligraphy that complements the painting:

Knowing that you are a person of pure heart  
I have painted this portrait of secluded orchids for you;  
When you are old and retire in Chiang-nan,  
You will have a fragrant companion by the bamboo fence and thatched hut.

The recipient Ch'eng To responded with a poem following Cheng Hsieh's rhyme pattern and wrote it on the painting. An early work in terms of Cheng Hsieh's artistic career, the scroll was brushed when the artist was fifty, just two years after Cheng resigned his government post to devote himself to painting and calligraphy.

Bibliography: Fu, Shen C. Y. et al. *Traces of the Brush: Studies in Chinese Calligraphy*, exhibition catalogue, Yale University Art Gallery, New Haven, 1977, pp. 180, 192–93, and 285–86.

AM

### SEVEN-STRINGED ZITHER (CH'IN)

Chinese, 17th century. Lacquered tzu-t'an wood and various other materials, length 50 $\frac{1}{8}$ " (127 cm). Gift of Robert Hatfield Ellsworth, in honor of Mrs. C. Douglas Dillon. 1981.242.3

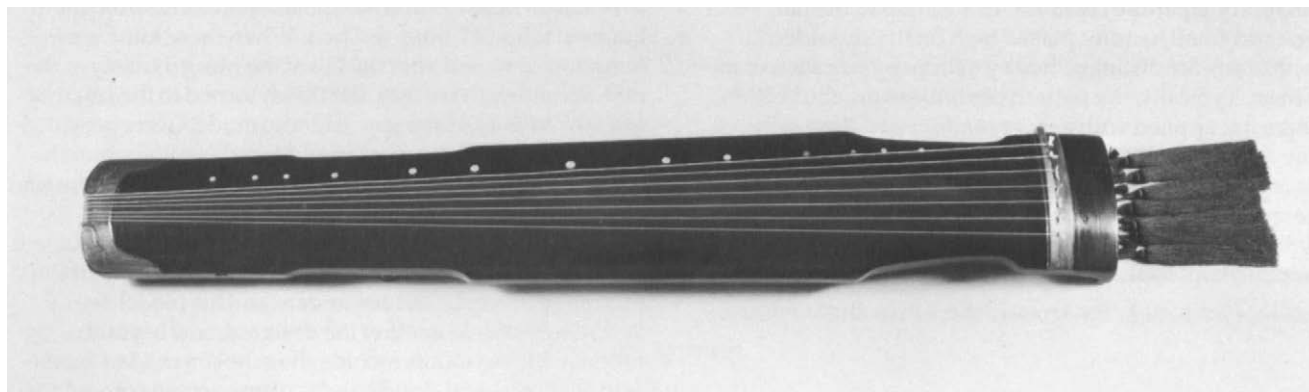
Mentioned in Chinese literature as early as the sixth century B.C., the *ch'in* became one of the essential instruments in court ensembles. Admired for its subtle musical

qualities, the *ch'in* was also the favored solo instrument of the educated elite. A famous story in this connection is that of Po-ya and Tzu-ch'i, related in a text dating to the third century B.C. Po-ya's skill in expressing nuances of sound and feeling through his music were matched only by Tzu-ch'i's ability to fathom the mysteries of Po-ya's music. When Tzu-ch'i died, Po-ya destroyed his instrument and refused to play again.

A symbol of sensitivity and refinement, the *ch'in* was also an aid in discovering the harmony of nature. *Ch'in* music was believed to have magical powers that, among other things, could cause cranes to gather and dance. Because of the instrument's quiet tone, audiences were perforce limited, and a small, resonant room was preferred to a spacious one or to the out-of-doors. In paintings, however, a scholar is often shown in nature, quietly strumming a *ch'in*—sometimes with a crane dancing nearby—or strolling in the wilderness followed by a young attendant carrying the instrument wrapped in cloth.

This superb seven-stringed *ch'in* is lacquered to enhance its tonal qualities; only at either end is the natural *tzu-t'an* wood visible. The instrument is played by depressing the strings with the right hand and plucking them with the left. Seven strings has been the standard since about the fourteenth century, but at times unorthodox musicians used five and nine strings, giving rise to strenuous debates among connoisseurs about the virtues of traditional versus more innovative harmonics. *Ch'in* is often translated as "lute," emphasizing cultural rather than musicological associations. The forerunner of the Japanese *koto*, the *ch'in* is more closely related to the zither.

AM



## KOREAN ART



### JAR

*Korean. Three Kingdoms period, 3rd–4th century. Stoneware (Kimhae type), height 11<sup>7</sup>/<sub>16</sub>" (29.1 cm), diameter 12<sup>1</sup>/<sub>4</sub>" (31.1 cm). Purchase, Mr. and Mrs. Richard Danziger, Mrs. Jackson Burke and Helen M. Meserve Gifts. 1981.401*

This round storage jar is an early type of Korean stoneware that was first discovered in 1920 by Japanese archaeologists excavating a shell mound at Kimhae on the southern tip of the Korean peninsula. The ware takes its name from this site. Jars of the Kimhae type were exported to Japan and have been found on Tsushima, the island midway between Korea and southern Japan, as well as in Japanese tombs of the fourth and fifth centuries. Wheel-thrown and high-fired, they were technically more advanced than contemporary Japanese ceramics. In addition to the flat, short neck and small handles placed high on the shoulders, Kimhae jars are distinguished by a surface decoration of rope pattern. Typically, the pattern continues onto the bottom, where it is applied with a more random paddling technique. Horizontal lines are incised at regular intervals over the rope pattern, and there is one wide erased band below the shoulder. The interior is carefully finished as well. The slightly irregular shape, indented on one side, is typical of the casual, relaxed attitude of the Korean potter.

Bibliography: Oda, Fujio. "Kaya Pottery." *Yamato Bunka* 70 (Dec. 1981): 1–8.

JM-P

## JAPANESE ART



### JAR

*Japanese. Edo period (1615–1867), c. 1660–80. Porcelain painted in underglaze blue, height 11<sup>1</sup>/<sub>4</sub>" (28.6 cm), diameter 10<sup>1</sup>/<sub>8</sub>" (25.7 cm). Purchase, Mr. and Mrs. Richard Danziger Gift. 1981.354*

The earliest Japanese porcelain was made in and around the town of Arita on Kyūshū, the southernmost of the Japanese islands, in the early seventeenth century. By the middle of the century, potters were making both a domestic blue-and-white ware and an export ware intended for the European and Southeast Asian markets. The export ware, of which this large ovoid jar is an example, was specially commissioned by the Dutch East India Company, which was permitted a small trading base on the island of Deshima in Nagasaki harbor. The Company had long been heavily dependent on mass-produced Chinese porcelains from the imperial kilns at Ching-te Chen. When these kilns were temporarily closed after the fall of the Ming dynasty in the mid-seventeenth century, the Dutch turned to the small factories of Arita to fill the gap. Chinese models were provided for inspiration. The period of greatest dependence on the Japanese market was between about 1660 and 1680, the year the Chinese factories reopened.

Although a Chinese porcelain of the so-called Transitional style must have been known to the potter who painted the Metropolitan jar, he did not understand his model clearly and altered the elements of the design almost beyond recognition. Chinese motifs include the scholars in a landscape setting, horizontal cloud bands cutting across pointed rock formations, and large-leaf banana trees. The realistic angular rock outcroppings of the Chinese version, however, have been reduced to repetitive vertical bands that look like linked sausages suspended in midair. Two featureless scholars, also drawn in a rough, sketchy manner, appear to lean on the railing of a garden enclosure. Is there another railing above, or is it an arched bridge leading nowhere? Whatever the artist's intent, the result is a boldly patterned, flattened, and almost abstract design very much in keeping with Japanese decorative tendencies. The deep cobalt blue has a distinctive purple hue reminiscent of the "violets and milk" color of the Chinese Transitional style. A jar of nearly identical shape and design can be found in the Reitlinger collection in the Ashmolean Museum, Oxford, and others of this type are located in the Princessehof in Leeuwarden.

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